This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

HN 1J3E Y

Digitized by Google

KD 10808

Digitized by Google

Herbert Weir Smyth.
Williams College.
from the publisher. March 31st 1884.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

THE CLOUDS

OF

ARISTOPHANES.

WITH NOTES,

BY

C. C. FELTON, LL.D.,

LATE PRESIDENT OF HARVARD UNIVERSITY.

SEVENTH EDITION, REVISED

BY

W. W. GOODWIN,

ELIOT PROFESSOR OF GREEK LITERATURE IN HARVARD UNIVERSITY.

BOSTON:

JOHN ALLYN, PUBLISHER.

1884.

Digitized by Google

KD 1 DP 08

HARVARD COLLEGE
April 15, 1941
LIBRARY

Reg. Herbert Wise-Smyth.

Entered according to Act of Congress, in the year 1861 by

JOHN BARTLETT,

in the Clerk's Office of the District Court of the District of Massachusetts

Digitized by Google

PREFACE.

ARISTOPHANES was the son of Philippus, an Athenian citizen, belonging to the Cydathenæan borough and the Pandionian tribe. The dates of his birth and death are equally unknown. He is said to have been a mere youth when he first employed himself in writing comedy; and as his earliest piece, The Revellers, was brought out B. C. 427, the approximate date of his birth has been assumed as B. C. 444, on the supposition that the words of the scholiast, *σχεδὸν μειρακίσκος*, designate about the age of seventeen.* His last recorded representation in his own name was that of the Second Plutus, B. C. 388, one year before the peace of Antalcidas, and in the fifty-sixth year of the poet's life. It is stated in the Greek argument, that he resigned his two later pieces, the Cocalos and the Æolosicon, to his son Araros, who had been introduced to the theatrical public as an actor in the Plutus. The probability is, that Aristo-

* See note on line 530.

Digitized by Google

phanes lived but a few years more. The latest period assumed as the date of his death is B. C. 380.

Aristophanes, very early in life, came into violent conflict with the demagogues, who had risen to power after the death of Pericles. One of the most noted popular favorites of the times was Cleon, who is known to us, not only by the witty exaggerations of the comic poets, but by the accurate historical delineation of Thucydides. For about six years of the Peloponnesian war, this brawler stood at the head of the party opposed to peace. He was a man of low origin, a tanner by trade, but well qualified by his natural shrewdness, his impudence, his power of coarse invective against better men, his violent and cruel disposition, his fluent speech and vulgar manners, to be the favorite of the populace. When Mitylene surrendered to the Athenian forces, B. C. 427, he was the author of a decree that all the adult males should be put to death, and the women and children sold into slavery; but the sober second thought of the people saved them from this great crime, and the decree was rescinded the next day. With this mighty representative of the worst portion of the Athenian democracy Aristophanes commenced a warfare, in which he put forth all the energies of his wit and his genius. At the Dionysiac festival of the following spring, B. C. 426, he brought out his Babylonians, in which he assailed Cleon, and boldly satirized the democracy. This was a daring attempt, and Cleon was not long in devising measures for vengeance. It seems that the father of Aristophanes possessed estates in Ægina and Rhodes, and that affairs of business frequently called him thither. Possibly,

Digitized by Google

therefore, the youth of the poet may have been passed away from Athens.* These circumstances were seized upon by Cleon, and made the basis of a prosecution for *incivism*, — a ξενίας γραφή, — which, had it been successful, would have silenced the terrible wit of the poet for ever.

The comedy of The Knights was brought upon the stage B. C. 424. The corruptions of the ecclesia are exposed in this piece, and the character of Cleon, who appears as one of the persons of the drama, is drawn with wonderful power. He is again held up to ridicule in The Wasps (exhibited B. C. 422), a drama which gives a masterly and most amusing picture of the Athenian courts, and the passion of the people for litigation. These are the principal passages in the warfare between the poet and the demagogue.

Aristophanes is said to have written above sixty comedies, of which eleven are extant. Ten of these belong to the old comedy, and one, the Plutus, to the new.

Besides their poetical merits, the works of Aristophanes are of great historical value. He was a conservative, strongly opposed to the political, literary, and moral tendencies of his age. In the delineation of characters, he used the unscrupulous exaggerations which were common to all the writers of the ancient comedy. The names of prominent men, whether in politics, philosophy, or poetry, were brought forward with the most unhesitating freedom, and

* Bode thinks he may have been born abroad. Geschichte der Hellenischen Dichtkunst, Vol. III. Part II. p. 219

Digitized by Google

their conduct was handled with a severity that showed as little regard for individual rights and the claims of private character as is exhibited by the modern political press.* To the credit of Aristophanes it must be said, that, with few exceptions, the individuals selected by him for attack were persons deserving the reprobation of honest men. The principal exceptions to this remark are Euripides and Socrates, especially the latter. How far the bitter sarcasms upon Euripides were justified by the influence of some of that poet's writings upon the morals of the age, it is impossible now to determine with a satisfactory degree of probability.

The conflict waged by Aristophanes against the sophists was one of no less importance than that against the demagogues. The comedy of The Clouds, in which the main points of the contest are embodied, is, for many reasons, one of the most interesting remains of the theatrical literature of Athens. Though, like every other comedy, its wit turns upon local and temporary relations, it has, what is not common to every other comedy, a moral import of permanent value. It was written at a time of great changes in the national character of the Greeks, and bears marks of its author's determined opposition to the new ethical and philosophical views that were eating into the very heart of the national virtues. The Peloponnesian war had for eight years been desolating the fair fields of Greece; a war

* For a discussion of the relation between Aristophanes and the most eminent of his contemporaries, see Rötscher's Aristophanes und sein Zeitalter, pp. 212–294.

Digitized by Google

in which, whatever party gained the victory, the losses and the woes of defeat fell upon Greeks; let success alight where it would, its effects were disastrous to the Hellenic race. One public calamity usually accompanies another; and when the ancient virtue of Athens was unnerved, the sophists flocked from every side to batten on the vices of that giddy-paced capital. No class of men known to history have ever been so worthy of the execrations of the world as the Greek sophists of that age, except, perhaps, the philosophers — those birds of evil omen — whose boding cries foretold the storms of the French Revolution.

A clear-headed and honorable citizen must have looked upon the unprincipled teachings of these reprobates with abhorrence, and, if he were a man of genius, he would task his powers to the utmost for the purpose of putting down the moral nuisance. In modern times, such a man would resort to the press as the mightiest engine to aid him in waging the holy warfare. In ancient Attic days, he resorted to the comic stage. The freedom of the old comic theatre, before the bloody reign of the Thirty, was to the Athenians what the freedom of the press is to the modern constitutional states; and the restraints imposed upon the comic theatre by that formidable oligarchy were precisely the same thing as the censorship of the press is under modern despotisms. Aristophanes was the great master of ancient comedy, and, when he saw the progress the sophists were making towards the ruin of his country's morals and manners, let loose upon the offenders the gleaming shafts of his angry genius, —

Δεινὴ δὲ κλαγγὴ γένετ' ἀμφιρρέοιο βιοῖο.

Digitized by Google

Before the comedy of The Clouds was produced, Aristophanes had brought out The Revellers, The Babylonians, The Acharnians, and The Knights. Two of these, The Acharnians and The Knights had been honored with the first prize. B. C. 424, he appeared with The Clouds; but, notwithstanding the distinguished merits of the piece, — in the author's opinion it was the best he had ever written, — the judges awarded the first prize to Cratinus, and the second to Ameipsias, and only the third honors were decreed to Aristophanes. The following year he brought forward the Second Clouds, in which he complains with humorous bitterness of the injustice that had been done him, and affirms, that, the sentence of the judges to the contrary, notwithstanding, this comedy was the most skilfully constructed of all his pieces. Besides the ingenious compliments he pays to the Attic audience, he makes his chorus utter various whimsical threats to deter the judges from committing a second blunder.*

Not only the base principles of the sophists are exposed, but their absurd and affected language is ridiculed with masterly effect. The oddities of manner by which they undertook to impose upon the popular credulity, and set

---

* Fritsche, however, is of opinion that the first Clouds was materially different from the play as we now have it; and that the latter, written to bring contempt upon Socrates, was never represented, in consequence of a reconciliation brought about between the poet and the philosopher. See Quæstiones Aristophaneæ (De Socrate Veterorum Comicorum Dissertatio, pp. 99, seqq.). The arguments for this opinion, though ingenious, are not conclusive.

Digitized by Google

themselves apart from the rest of the world, are held up to scorn and contempt. But in this piece the poet's satire by no means hits the sophists alone. His arrows fly in every direction, — *πάντη ἀνὰ στρατόν*, — and strike at public and private vices, wherever found. The peculator, the demagogue, the coward, the libertine, wore no armor thick and hard enough to shield them from the fatal dart. The pompous poet, who substituted forced and unnatural phrases and extravagant imagery for simplicity of thought and clearness of expression, thereby corrupting the public taste, — the musician, who adopted an effeminate style, instead of the ancient airs that roused the souls of the heroes of Marathon like the sound of a trumpet, — and the dancer, who set aside the modest movements of an earlier and better age, to introduce the licentiousness of the *Cordax*, thereby melting away the manly virtues of the youthful generation, — all felt the keen edge of that satire, whose temper still keeps its fineness, and whose brilliancy is scarcely dimmed by the rust of more than twenty centuries.

It is very unfortunate for the fame of Aristophanes, that he selected Socrates as the type and representative of the sophists. Little could he imagine the effect this was destined to have upon his reputation for many centuries. Little could he foresee that the stories repeated by Ælian would be allowed to tarnish his name, until the learning and sagacity of modern critics should redeem it from the bitter reproach of having caused the death of the noblest man of his age. We cannot help regretting and condemning the poet's mistaken choice of Socrates for the chief personage in the play; we must censure the wantonness of the attack upon

Digitized by Google

his person, making a good and great man the object of his overwhelming ridicule: but no ground exists for the calumny, that he was bribed by the enemies of the philosopher; it is impossible that he should have been influenced by the malicious prosecutors, Anytus, Melitus, and Lycon; and there is not much reason to suppose that the representation of the comedy had any further effect upon the reputation of Socrates than to connect, in the popular mind, some ludicrous associations with his name, and perhaps to strengthen the prejudices fomented against him by his enemies; an effect certainly to be lamented, but not to be charged upon the poet as a proof of settled malignity, and of the diabolical intent to bring the greatest and best of the Athenians to the hemlock.

It must be remembered, too, that Socrates was not to all of his contemporaries what he is to us. He was charged by some with the common vices of his age; from this charge, however, the Memorabilia of Xenophon amply vindicates him. There are three principal delineations of Socrates which have come down to us. In an historical point of view, the Memorabilia of Xenophon contains the most important and authentic. The principles of the great teacher are, no doubt, here recorded with fidelity. The Socrates of the Platonic Dialogues probably unites with the main features of a truthful representation many fictitious details. He is, in many points, to be regarded as a dramatic character, through whom Plato intended to convey his own opinions, without, however, putting into his mouth any sentiments strongly at variance with the well-known opinions of his teacher. Looked upon in this view, the

Digitized by Google

Socrates of Plato is one of the most original and masterly creations of genius; but it is impossible to draw the line here between the *Dichtung* and the *Wahrheit.* The third representation is that which has been handed down by the comic poet, — the Socrates of the ancient comedians. This character is partly historical and partly fictitious. That Socrates really occupied himself with the investigations of the physical philosophers, in the early part of his life, and availed himself of the teachings of the sophists, is undoubtedly true; but he renounced and opposed them, the moment his piercing intellect discerned the hollowness of their pretensions.* His manner, however, if not his character, was marked by peculiarities that naturally laid him open to the sarcasms of the comic poets and the attacks of his enemies. The singularity of his appearance and figure, the profound abstraction into which he occasionally fell, in spite of his otherwise eminently practical character, and notwithstanding the fearless bravery with which, when occasion called, he met the dangers of war, and the still more formidable dangers of the "*ardor civium prava jubentium,*" as when he happened to be president for the day of the assembly that tried the generals after the battle of Arginousæ, held out great temptations to the unscrupulous satirists who possessed the public ear. It really seems as if he occasionally "put an antic humor on," for the purpose of making people

* This subject is ably handled by Süvern, in his paper on The Clouds, translated by W. R. Hamilton, F. R. S.; by Wiggers, in his Life of Socrates; and by Meiners, in the Geschichte der Wissenschaften, Vol. II. pp. 346 seqq.

Digitized by Google

open their eyes and wonder. Such a whimsical incident as that recorded of his demeanor at the siege of Potidæa — his standing all night in a *phrontistic* reverie, until sunrise the next morning, drawing upon himself the curious and laughing eyes of the soldiery — certainly would lower the dignity of a philosopher in any age, and excite the ridicule of a people much less quick to see absurdities than the ancient Athenians. His way of asking questions — that searching irony on which he plumed himself not a little — must have been maddening to the disputatious little men whom he was so fond of encountering and disarming. The outward courtesy which veiled his keen and cutting interrogatories made them only the more provoking and hard to bear. The most persevering question-asker of modern times is but a small annoyer, compared to the master of Attic dialectics, who went on with a strain of remorseless irony, until the victim sunk under the inevitable *reductio ad absurdum.**

* Besides these facts, it must be remembered that Socrates spent his time, not in the official service of the state, but in wandering about the streets and public places of the city, or discoursing with artisans in the workshops. He was followed by crowds of listeners, who attached themselves to him, some for the sake of being instructed by his wisdom, others drawn by the attractions of his incomparable wit. His wife and children were left in a great measure to themselves; for, with the spirit of a genuine Greek, Socrates placed the cares and duties of domestic life in the background, at least as compared with modern Christian views of the duties involved in the relations of home. Yet, in this matter, Socrates acted on a deliberately formed determination to consecrate his life disinterestedly to the teaching of the truth. His conduct may not inaptly be compared to

Digitized by Google

At the time when Aristophanes composed The Clouds, no doubt Socrates was generally regarded by the comic

---

that of Howard and Whitefield. It would seem from the testimony of the ancients, that Xanthippe had a keener sense than most of her countrywomen of the natural rights of her sex, and was not exactly pleased with the philosophic manner in which her lord and master spent his time. Some modern scholars have attempted to vindicate her from the charge of being a common scold, which has made her name a by-word. They have shown satisfactorily that such anecdotes as that of her throwing a vessel of water upon the head of Socrates, and his reply, that we must always expect rain after thunder,—of her upsetting the table, when he brought home an unexpected guest to dinner,—and a good many other like specimens of termagancy, are the gossiping inventions of later writers. The most favorable decision we can adopt, however, upon a candid consideration of all the circumstances of the case of Xanthippe, is, that she did *sometimes* scold, but that it was *pro causa.*

Among the philosophers of the later Peripatetic school, the character of Socrates was greatly maligned. Some of the Christian fathers unscrupulously adopted the calumnies of his enemies, and, apparently thinking that justice towards a mere heathen was not a Christian virtue, sometimes very absurdly exaggerated them. Theodoret (Sermo XII.), in contrasting the virtues of pagan philosophers with a Christian life, gives a pretty accurate description of Socrates. "*Σωκράτης τῶν φιλοσόφων ὁ κορυφαῖος, καὶ τοῖς γυμνασίοις καὶ τοῖς ἐργαστηρίοις διαλεγόμενος διετέλει, ... καὶ ποτὲ μὲν ἐν ἄστει διέτριβε, ποτὲ δὲ εἰς Πειραῖα κατιών, τὰς πομπὰς ἐθεώρει, καὶ τοῖς ὁπλίταις δὲ ξυνταττόμενος, καὶ ἐν Ποτιδαίᾳ καὶ ἐν Δήλῳ* [mistake for *Δηλίῳ*] *παρετάττετο· καὶ μὲν τοι καὶ εἰς ξυσσίτια ἀπιών, ἀνείχετο καὶ Ἀριστοφάνους κωμωδοῦντος καὶ Ἀλκιβιάδου κωμάζοντος, καὶ ἐς θέατρον ἀναβαίνων, ξυνεθεᾶτο τῷ δήμῳ.*"

But he goes on to charge him with intemperance, ill-temper, and licentiousness, and repeats the absurd story, that Socrates had two

Digitized by Google

poets only as the most sophistical of the sophists; he was their frequent associate, and carried their argumentative

---

wives at once, Xanthippe and Myrto, with whose quarrels he was accustomed to amuse himself. "Αὗται δέ, συνάπτουσαι μάχην πρὸς ἀλλήλας, ἐπειδὰν παύσαιντο ἐπὶ τὸν Σωκράτην ὥρμωνω· διὰ τοῦτο μηδέποτε αὐτὰς μαχομένας διακωλύειν, γελᾶν δέ, καὶ ἀλλήλαις καὶ αὐτῷ μαχομένας ὁρῶντα." This is undoubtedly a graphic description; but it has not the slightest foundation of fact. Myrto was a daughter of Aristides, to whom, in her poverty, Socrates had rendered assistance. Her age, if nothing else, gives the lie to the patristic scandal. Luzac, however (De Socrate Cive, p. 7), thinks that Myrto, whom he describes as *Aristidis Justi sanguine prognatam*, was the first wife of Socrates; but this opinion seems unsupported by any sufficient authority.

The consenting voices of succeeding generations have pronounced the character of Socrates to be the highest and purest of all antiquity. The trifling foibles, if foibles they were, which laid him open to the ridicule of the comic poets, have had no effect in diminishing the reverence with which all good men consecrate his memory. The universal opinion is well expressed by Meiners. "He is distinguished from many of the most celebrated men by the fact, that he appears the more worthy of reverence the more thoroughly he is known and the more deeply we penetrate into his life and character. . . . . When we consider how degenerate philosophy had become when Socrates discovered the truth, and how corrupt the people among whom he taught heavenly wisdom, not only without pay, but in the midst of incessant persecution and danger of death, it is difficult not to believe that he was enlightened and formed by a higher spirit, or, at least, that he was sent by Providence exactly at the time when the people most needed such a teacher. . . . . Socrates not only taught virtue, but practised it; and his whole life was purer and freer from faults than his philosophy from errors. In all Greek and Roman antiquity, I know of no one whose conduct was so irreproachable and worthy of imitation, and whose character was so complete in all respects, as

Digitized by Google

style into other than the sophistical circles. It is far from wonderful that the poet had not yet learned to distinguish between him and them, that he still considered Socrates to be the very perfection of the sophistical character, and that he was led into the mistake of holding up to reprobation the man whose firmness and wit, whose clear-seeing judgment, comprehensive intelligence, and extraordinary genius were destined to work mightily towards the same end — the overthrow of the sophists — which the poet himself had so deeply at heart. It must be remembered, too, that the trial and execution of Socrates did not occur until nearly twenty-five years after the representation of The Clouds, — that neither Plato nor Xenophon, though they alluded to the farcical representation of The Clouds, made any important charge against the poet, — and that Aristophanes and Socrates, there is some reason to believe, were on friendly, if not intimate, terms during the interval. We know that

---

that of Socrates. This sage was not only elevated above all the vices of his contemporaries, but, we may even say, almost above all the weaknesses of his race. . . . . His wife, Xanthippe, paid him a tribute which probably but few women could have paid their husbands without flattery, and which requires some reflection to comprehend its whole extent. Xanthippe said of her husband, that he always had the same aspect, in coming in and in going out." Meiners, Geschichte der Wissenschaften, Vol. II. pp. 346–470.

Some writers have ventured to compare Socrates with Jesus of Nazareth. But noble as the philosopher appears among the great men of antiquity, the circumstances of his life make the comparison not only tasteless and daring, but impious toward the unspeakable excellency of the Saviour of mankind.

Digitized by Google

they were sometimes together at the symposia which Plato and Xenophon have immortalized. At least, they are both represented by Plato as taking part in the discussions of the Banquet. What must have been the conversation of a supper-party made up of such men as Socrates, Plato, Xenophon, and Aristophanes! What brilliant wit and keen repartee then shot with electric speed from guest to guest! What splendor of language, what depth of thought, what beauty of imagery, what overflow of poetic illustration, what play of frolic fancy, sparkled round the festive board, outsparkling the Grecian wine!

The greatness of the genius of Aristophanes is not generally appreciated, and the value of his comedies, as illustrations of the political antiquities, the life, morals, and manners of Athens, is not fully understood. The truth is, we are indebted to him for information upon the working of the Attic institutions, which, had all his plays been lost, we should have vainly sought for in the works of other authors. With what boldness and vigor does he sketch that many-headed despot, the Demos of Athens! With what austere truth does he draw the character of the Athenian demagogue, and in him the demagogue of all times! How many rays of light are poured from his comedies upon the popular and judicial tribunals, — the assemblies in the Pnyx, the Senate, and the Heliastic courts! No intelligent reader can doubt that Aristophanes was a man of the most profound acquaintance with the political institutions of his age; no reader of poetic fancy can fail to see that he possessed an extraordinary creative genius. It is impossible to study his works attentively, without feeling that his

Digitized by Google

was one of the master minds of the Attic drama. The brightest flashes of a poetical spirit are constantly breaking out from the midst of the broadest merriment and the sharpest satire. An imagination of endless variety and strength informs those lyrical passages which gem his works, and are among the most precious brilliants of the Greek language. In the drawing of characters, his plays exhibit consummate skill. The clearness of his conceptions, the precision of his outlines, the consistency with which his personages are throughout maintained, cannot fail to impress the reader with the perfection of his judgment, and the masterly management of the resources of his art. His manifold and startling wit has been surpassed neither by the myriad-minded Shakspeare nor the inimitable Molière. He had the inestimable advantage, too, of writing in a language which is undoubtedly the highest attainment of human speech; and all the rich varieties and harmonies of this wondrous instrument he held at his supreme command. Its flexibility under his shaping hand is almost miraculous. The very words he wants come, like beings instinct with life, and fall into their proper places at his bidding. At one moment he is revelling in the wildest mirth, and the next he is sweeping through the loftiest region of lyrical inspiration, but the language never breaks down under his adventurous flight.

But it is not to be denied that Aristophanes is often coarse and indecent. Some of his plays are quite unfit to have a place in any scheme of classical reading. This is not to be pardoned to the age in which he lived, nor to the men for whom he wrote; coarseness and indecency

Digitized by Google

are essentially base; they always soil and degrade the literature into which they are admitted. Still, it is plain that Aristophanes was less offensive than his compeers of the comic theatre; an Apollo among the Satyrs of the Lenæan festival. Nor would he suffer, if placed side by side with the comic writers of any other age; compared with nearly every old English writer for the comic stage, he is harmless and almost pure. An age which has studied with freshened ardor the elder drama of England, which calls for edition after edition of Ben Jonson, and bears without a murmur the abominations of Beaumont and Fletcher, can have but little fault to find with the Hellenic freedoms of Aristophanes, who wrote for a theatre to which women were not admitted. The Attic drama — at least the comedy, for with regard to tragedy the question is not settled — never felt the refining influence which the society of women exercises over the character and works of man.

The Clouds, however, is one of the three or four pieces of Aristophanes which are least tainted with the universal plague. Nothing, therefore, has been omitted from the text of this edition, as but little danger is apprehended to the morals of young men from a few freaks of an old Athenian's gamesome imagination, to be interpreted only by an assiduous use of the grammar and lexicon. Mr. Mitchell has *expurgated* his Clouds, by leaving out all the objectionable passages, — an exercise of editorial power not very complimentary to the student of the drama of Aristophanes.

The text of this edition of The Clouds is printed from

Digitized by Google

Dindorf's Poetæ Scenici Græci. In some few passages, the readings of Hermann have been preferred. In the preparation of the Notes, the labors of others have been freely used, particularly the elegant commentaries of that eminent Hellenist, Mr. Mitchell, whose editions of the separate comedies, notwithstanding occasional errors in minute points of Greek Grammar, are an honor to English scholarship. Bothe's edition has been found valuable in many respects; though his explanations are sometimes fanciful, and the liberties he has taken with the text are often rash, and his conjectures indefensible.

The select tragedies edited by President Woolsey of Yale College have done not a little to awaken and extend a taste for the works of Æschylus, Sophocles, and Euripides. It is hoped that the new and engrossing duties of the office which he now fills, with so much benefit to the College, will not withdraw him from the favorite studies of his youth. The present comedy is offered to the lovers of the classic theatre, as an afterpiece to those excellent performances.

C. C. F.

CAMBRIDGE, January, 1848.

A few additions have been made to the notes and illustrations of this edition. Some of the materials have been drawn from the editor's personal observations in Greece: others are drawn from the curious analogies of the follies

Digitized by Google

and impostures flourishing in the present day with those so wittily and effectively handled by the poet. The excellent edition of the Clouds by Theodor Kock has been consulted, and valuable remarks have occasionally been taken from his Commentary.

C. C. F.

CAMBRIDGE, June, 1857.

Digitized by Google

PREFACE

TO THE FOURTH EDITION.

In this new edition of the Clouds the commentary has been revised, corrected, and in some instances enlarged. An Appendix to the Notes has been added, containing references to Professor Goodwin's "Syntax of the Moods and Tenses of the Greek Verb," — a work which has already taken its place among the most valuable aids to the student in acquiring a knowledge of the refinements of the Greek language.

I have seen no reason to change my opinion upon the general character of the poet and the object of the Clouds. Perhaps the view presented in the Preface to the first edition, which I have allowed to stand, upon the moral worthlessness of the Sophists as a body, is too general and unqualified. They probably differed much from each other in doctrines and aim. Some of them were not only cultivated, but virtuous men. Others, however, and particularly those whom Socrates was in the habit of refuting, — the men who denied the existence of a fixed and unchangeable basis for the distinction between good and evil, right and wrong, truth and falsehood, honor and dishonor, — cor-

Digitized by Google

respond to the picture I have drawn of them. On the whole subject, I refer the student to the very able and dispassionate chapters of Grote, upon Socrates and the Sophists. I do not wholly agree with him, especially when he seems to extenuate the judicial crime of the Athenian people in putting Socrates to death. But the views of so profound and learned a thinker are always instructive, even when they appear to be wrong. If they fail to convince us, they at least should be allowed to moderate the confidence which we are apt to place in our own judgment.

C. C. FELTON.

CAMBRIDGE, 1861.

IN the sixth edition, many misprints which still remained in the Greek text, and some slight verbal errors in the notes, have been corrected. Some changes in the text have been made, chiefly by restoring the readings of the best manuscripts in the place of those of less authority. This has been done especially in vss. 24, 296, 367, 493, 824, 1277, 1398, 1466, 1506, 1507. A few new passages have been inserted in the notes, but always enclosed in brackets. The metrical table, which must have accidentally escaped correction in the proof of the first edition, has been carefully revised, and numerous omissions therein have been supplied.

W. W. GOODWIN.

CAMBRIDGE, October, 1870.

Digitized by Google

ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ.

Digitized by Google

Digitized by Google

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.
ΦΕΙΔΙΠΠΙΔΗΣ.
ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.
ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.
ΣΩΚΡΑΤΗΣ.
ΧΟΡΟΣ ΝΕΦΕΛΩΝ.
ΔΙΚΑΙΟΣ ΛΟΓΟΣ.
ΑΔΙΚΟΣ ΛΟΓΟΣ.
ΠΑΣΙΑΣ, δανειστής.
ΑΜΥΝΙΑΣ, δανειστής.
ΜΑΡΤΥΣ.
ΧΑΙΡΕΦΩΝ.

ΥΠΟΘΕΣΙΣ.

Τὸ δρᾶμα τὸ τῶν Νεφελῶν κατὰ Σωκράτους γέγραπται τοῦ φιλοσόφου ἐπίτηδες ὡς κακοδιδασκαλοῦντος τοὺς νέους Ἀθήνησι, τῶν κωμικῶν πρὸς τοὺς φιλοσόφους ἐχόντων τινὰ ἀντιλογίαν· οὐχ, ὥς τινες, δι' Ἀρχέλαον τὸν Μακεδόνων βασιλέα, ὅτι προὔκρινεν αὐτὸν Ἀριστοφάνους. Ὁ χορὸς δὲ ὁ κωμικὸς εἰσήρχετο ἐν τῇ ὀρχήστρᾳ τῷ νῦν λεγομένῳ λογείῳ. Καὶ ὅτε μὲν πρὸς τοὺς ὑποκριτὰς διελέγετο, εἰς τὴν σκηνὴν ἑώρα· ὅτε δὲ ἀπελθόντων τῶν ὑποκριτῶν τοὺς ἀναπαίστους διεξῄει, πρὸς τὸν δῆμον ἀπεστρέφετο· καὶ τοῦτο ἐκαλεῖτο στροφή. Ἦν δὲ τὰ ἰαμβεῖα τετράμετρα. Εἶτα τὴν ἀντίστροφον ἀποδόντες, πάλιν τετράμετρον ἐπέλεγον ἴσων στίχων. Ἦν δὲ περὶ τὸ πλεῖστον ις'. Ἐκαλεῖτο δὲ ταῦτα ἐπιῤῥήματα. Ἡ δὲ ὅλη πάροδος τοῦ χοροῦ ἐκαλεῖτο παράβασις. Ἀριστοφάνης ἐν Ἱππεῦσιν,

Ἦν μέν τις ἀνὴρ τῶν ἀρχαίων κωμῳδοδιδάσκαλος, ὃς ἡμᾶς
Ἠνάγκαζε λέξοντας ἔπη πρὸς τὸ θέατρον παραβῆναι.

Digitized by Google

ΑΛΛΩΣ.

Φασὶ τὸν Ἀριστοφάνην γράψαι τὰς Νεφέλας ἀναγκασθέντα ὑπὸ Ἀνύτου καὶ Μελήτου, ἵνα διασκέψαιντο ποῖοί τινες εἶεν Ἀθηναῖοι κατὰ Σωκράτους ἀκούοντες. Ηὐλαβοῦντο γὰρ ὅτι πολλοὺς εἶχεν ἐραστάς, καὶ μάλιστα τοὺς περὶ Ἀλκιβιάδην, οἳ καὶ ἐπὶ τοῦ δράματος τούτου μηδὲ νικῆσαι ἐποίησαν τὸν ποιητήν. Ὁ δὲ πρόλογός ἐστι τῶν Νεφελῶν ἁρμοδιώτατα καὶ δεξιώτατα συγκείμενος. Πρεσβύτης γάρ ἐστιν ἄγροικος ἀχθόμενος παιδὶ ἀστικοῦ φρονήματος γέμοντι καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολελαυκότι. Ἡ γὰρ τῶν Ἀλκμαιωνιδῶν οἰκία, ὅθεν ἦν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, ἐξ ἀρχῆς, ὥς φησιν Ἡρόδοτος, τεθριππότρόφος ἦν, καὶ πολλὰς ἀνῃρημένη νίκας, τὰς μὲν Ὀλυμπίασι, τὰς δὲ Πυθοῖ, ἐνίας δὲ Ἰσθμοῖ καὶ Νεμέᾳ καὶ ἐν ἄλλοις ἀγῶσιν. Εὐδοκιμοῦσαν οὖν ὁρῶν ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἦθος τῶν πρὸς μητρὸς προγόνων.

ΑΛΛΩΣ.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονούμενος διὰ τὴν ἱπποτροφίαν τοῦ παιδός, δεῖται τούτου, φοιτήσαντα ὡς τὸν Σωκράτην μαθεῖν τὸν ἥττονα λόγον, εἴ πως δύναιτο τὰ ἄδικα λέγων ἐν τῷ δικαστηρίῳ τοὺς χρήστας νικᾶν καὶ μηδενὶ τῶν δανειστῶν μηδὲν ἀποδοῦναι. Οὐ βουλομένου δὲ τοῦ μειρακίσκου, διαγνοὺς αὐτὸς ἐλθὼν μανθάνειν, μαθητὴν τοῦ Σωκράτους ἐκκαλέσας τινὰ διαλέγεται. Ἐκλυθείσης δὲ τῆς διατριβῆς, οἵ τε μαθηταὶ κύκλῳ καθήμενοι πιναροὶ συνορῶνται καὶ αὐτὸς ὁ Σωκράτης ἐπὶ κρεμάθρας αἰωρούμενος καὶ ἀποσκοπῶν τὰ μετέωρα θεωρεῖται. Μετὰ ταῦτα τελεῖ παραλαβὼν τὸν πρεσβύτην, καὶ τοὺς νομιζομένους παρ' αὐτῷ θεούς, Ἀέρα, προσέτι δὲ καὶ Αἰθέρα καὶ Νεφέλας κατακαλεῖται. Πρὸς δὲ τὴν εὐχὴν εἰσέρχον-

Digitized by Google

ται Νεφέλαι ἐν σχήματι χοροῦ καὶ φυσιολογήσαντος οὐκ ἀπιθάνως τοῦ Σωκράτους ἀποκαταστᾶσαι πρὸς τοὺς θεατὰς περὶ πλειόνων διαλέγονται. Μετὰ δὲ ταῦτα ὁ μὲν πρεσβύτης διδασκόμενος ἐν τῷ φανερῷ τινὰ τῶν μαθημάτων γελωτοποιεῖ· καὶ ἐπειδὴ διὰ τὴν ἀμαθίαν ἐκ τοῦ φροντιστηρίου ἐκβάλλεται, ἄγων πρὸς βίαν τὸν υἱὸν συνίστησι τῷ Σωκράτει. Τούτου δὲ ἐξαγαγόντος αὐτῷ ἐν τῷ θεάτρῳ τὸν ἄδικον καὶ τὸν δίκαιον λόγον, διαγωνισθεὶς ὁ ἄδικος πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἄδικος λόγος ἐκδιδάσκει. Κομισάμενος δὲ αὐτὸν ὁ πατὴρ ἐκπεπονημένον ἐπηρεάζει τοῖς χρήσταις, καὶ ὡς κατωρθωκώς, εὐωχεῖ παραλαβών. Γενομένης δὲ περὶ τὴν εὐωχίαν ἀντιλογίας, πληγὰς λαβὼν ὑπὸ τοῦ παιδὸς βοὴν ἵστησι, καὶ προσκαταλαλούμενος ὑπὸ τοῦ παιδὸς ὅτι δίκαιον τοὺς πατέρας ὑπὸ τῶν υἱῶν ἀντιτύπτεσθαι, ὑπεραλγῶν διὰ τὴν πρὸς τὸν υἱὸν σύγκρουσιν ὁ γέρων, κατασκάπτει καὶ ἐμπίπρησι τὸ φροντιστήριον τῶν Σωκρατιστῶν Τὸ δὲ δρᾶμα τῶν πάνυ δυνατῶς πεποιημένων.

ΑΛΛΩΣ.

Πατὴρ τὸν υἱὸν σωκρατίζειν βούλεται·
Καὶ τῆς περὶ αὐτὸν ψυχρολογίας διατριβὴ
Ἱκανή, λόγων ἀπόνοια πρὸς τοὐναντίον.
Χορὸν δὲ Νεφελῶν ὡς ἐπωφελῆ λέγων,
Καὶ τὴν ἀσέβειαν Σωκράτους διεξιών·
Ἄλλαι θ' ὑπ' ἀνδρός . . κατηγορίαι πικραί,
Καὶ τῶν μαθητῶν εἷς πατραλοίας ἐκτόπως.
Εἶτ' ἐμπυρισμὸς τῆς σχολῆς τοῦ Σωκράτους.

Τὸ δὲ δρᾶμα τοῦτο τῆς ὅλης ποιήσεως κάλλιστον εἶναί φησι καὶ τεχνικώτατον.

Αἱ πρῶται Νεφέλαι ἐν ἄστει ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατῖνος μὲν ἐνίκα Πυτίνῃ, Ἀμειψίας δὲ Κόννῳ.

Digitized by Google

Διόπερ Ἀριστοφάνης διαῤῥιφθεὶς παραλόγως ᾠήθη δεῖν ἀναδιδάξας τὰς δευτέρας ἀπομέμφεσθαι τὸ θέατρον. Ἀποτυχὼν δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσήγαγεν. Αἱ δὲ δεύτεραι Νεφέλαι ἐπὶ Ἀμεινίου ἄρχοντος.

Τοῦτο ταυτόν ἐστι τῷ προτέρῳ. Διεσκεύασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιδάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δι' ἣν ποτε αἰτίαν ποιήσαντος. Καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις. Τὰ μὲν γὰρ περιῄρηται, τὰ δὲ πέπλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται. Ἃ δὲ ὁλοσχερῆ τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν, αὐτίκα ἡ παράβασις τοῦ χοροῦ ἤμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ, καὶ τελευταῖον ὅπου καίεται ἡ διατριβὴ Σωκράτους.

Τὴν μὲν κωμῳδίαν καθῆκε κατὰ Σωκράτους, ὡς τοιαῦτα νομίζοντος, καὶ Νεφέλας καὶ Ἀέρα καὶ τί γὰρ ἄλλ' ἢ ξένους εἰσάγοντος δαίμονας. Χορῷ δὲ ἐχρήσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν, καὶ διὰ τοῦτο οὕτως ἐπεγράφη. Δίτταὶ δὲ φέρονται Νεφέλαι. Οἱ δὲ κατηγορήσαντες Σωκράτους Μέλητος καὶ Ἄνυτος.

ΘΩΜΑ ΤΟΥ ΜΑΓΙΣΤΡΟΥ.

Ἄνυτος καὶ Μέλητος Σωκράτει τῷ Σωφρονίσκου βασκήναντες καὶ αὐτὸν μὴ δυνάμενοι βλάψαι ἀργύριον ἱκανὸν Ἀριστοφάνει δεδώκασιν, ἵνα δρᾶμα κατ' αὐτοῦ συστήσηται. Καὶ ὃς πεισθεὶς γέροντά τινα Στρεψιάδην καλούμενον ἐπλάσατο ὑπὸ χρεῶν πιεζόμενον, ἃ δὴ ἀνηλώκει περὶ τὴν τοῦ παιδὸς Φειδιππίδου ἱπποτροφίαν. Οὕτω δὲ τούτων ἐχόντων, μὴ ἔχων ὁ Στρεψιάδης τί ποιήσει περὶ τὰ χρέα, βουλεύεται προσαγαγεῖν τῷ Σωκράτει τὸν ἑαυτοῦ παῖδα, ἵνα παρ' αὐτοῦ τὸν ἄδικον μάθῃ λόγον, καὶ οὕτω τοὺς δανειστὰς ἀποκρούσηται. Φειδιππίδης μὲν οὖν, πολλὰ δεηθέντος τοῦ πατρός, προσελθεῖν οὐκ ἐπείσθη. Ἀποτυχὼν δὲ ὁ

Digitized by Google

κραιβύτης τῆς ἐπ' ἐκείνου ἐλπίδος καὶ οὐκ ἔχων ὅστις καὶ γένηται, εἰς δεύτερον εἶδε πλοῦν. Οὐδὲν γὰρ τῆς ἡλικίας φροντίσας οὐδ' ἐνθυμηθεὶς εἴ τισιν ἄτοπος δόξειεν ἀνὴρ ἐπὶ γήραος οὐδῷ μανθάνειν καθάπερ κομιδῇ νέος ἀρχόμενος, ἀλλ' εἰς ἓν ἀφεωρακὼς μόνον ἐκεῖνο, ἐὰν ἄρα οἷός τε γένηται τοὺς δανειστὰς διὰ πειθοῦς ἀποστερῆσαι τὰ χρήματα, αὐτὸς πρόσεισι τῷ Σωκράτει. Οὐκ ἔχων δὲ ὑπηρετοῦντα τῇ νοήσει τὸν νοῦν, ἀλλὰ τοιοῦτος ὢν οἷς ἐμάνθανεν, οἷος καὶ πρὶν τῆς παιδείας ἐφῆφθαι, αὐτὸς μὲν ἀπέγνω παιδεύεσθαι, προσελθὼν δὲ τῷ παιδὶ καὶ αὖθις πολλαῖς πέπεικε ταῖς δεήσεσιν ἕνα τῶν Σωκράτους ὁμιλητῶν γενέσθαι. Ὁ δὲ καὶ γέγονε καὶ μεμάθηκε. Συνίσταται δὲ το δρᾶμα ἐκ χοροῦ Νεφελῶν. Ἔχει δὲ κατηγορίαν τοῦ Σωκράτους, ὅτι τοὺς συνήθεις θεοὺς ἀφεὶς καινὰ ἐνόμιζε δαιμόνια, Ἀέρα καὶ Νεφέλας καὶ τὰ τοιαῦτα.

ΑΛΛΩΣ.

Πρεσβύτης τις Στρεψιάδης ὑπὸ δανείων καταπονούμενος διὰ τὴν ἱπποτροφίαν τοῦ παιδὸς δεῖται τούτου φοιτήσαντα εἰς τὸν Σωκράτην μαθεῖν τὸν ἄδικον λόγον, ὅπως μηδενὶ τῶν δανειστῶν μηδὲν ἀποδώσῃ. Μὴ βουλομένου δὲ τοῦ παιδὸς εἰσέρχεται αὐτός. Καὶ μὴ δυνάμενος μαθεῖν διὰ τὸ γῆρας ἐκδιώκεται. Ὑποστρέψας δὲ καὶ τῷ υἱῷ πείσας ἤγαγεν αὐτὸν τῷ Σωκράτει, ὃς καλέσας τὸν δίκαιον λόγον καὶ ἄδικον καὶ αἵρεσιν τῷ νέῳ δοὺς ἐκλέξασθαι, διδάσκει ἐκεῖνον τὸν ἄδικον λόγον. Μαθὼν δὲ ὁ υἱὸς ὅπερ ἐβούλετο ὁ πατὴρ καὶ τὴν παχύτητα ἐκείνου καταγνοὺς τύπτει τὸν πατέρα αὐτὸν ἱστιῶντα. Ὁ δὲ ἀλγήσας διὰ τὴν τοῦ παιδὸς ἀσέβειαν ἀπελθὼν κατακαίει τὸ φροντιστήριον, νομίσας Σωκράτην αἴτιον τῆς ἀσεβείας τοῦ παιδὸς εἶναι. Κατηγορεῖ δὲ ἐνταῦθα τοῦ Σωκράτους ὡς ἀσεβοῦς καὶ ξένους θεοὺς ἐπεισάγοντος ἀφέντος τοὺς συνήθεις. Ἐπιγράφεται δὲ Νεφέλαι, διότι παρεισάγεται χορὸς Νεφελῶν ὁμιλῶν Σωκράτει, ἃς ἐνόμιζε θεάς,

Digitized by Google

ὡς Ἀριστοφάνης κατηγορεῖ. Ὁ γὰρ Ἄνυτος καὶ Μέλητος φθονοῦντες Σωκράτει καὶ μὴ δυνάμενοι ἄλλως βλάψαι ἢ φανερῶς κατηγορῆσαι μεγάλου ὄντος, ἱκανὸν ἀργύριον δεδώκασιν Ἀριστοφάνει ταύτην τὴν κωμῳδίαν κατ' ἐκείνου γράψαι. Τὰ δὲ πρόσωπα Στρεψιάδης, Φειδιππίδης, μαθητὴς Σωκράτους, Σωκράτης, χορὸς Νεφελῶν δικαιος λόγος, ἄδικος λόγος, Πασίας δανειστής, κάρτυς.

Digitized by Google

ΝΕΦΕΛΑΙ.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰοὺ ἰοὺ·
Ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον
Ἀπέραντον· οὐδέποθ' ἡμέρα γενήσεται;
Καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἤκουσ' ἐγώ.
Οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ. 5
Ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα,
Ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.
Ἀλλ' οὐδ' ὁ χρηστὸς οὗτοσὶ νεανίας
Ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται,
Ἐν πέντε σισύραις ἐγκεκορδυλημένος. 10
Ἀλλ' εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι.
Ἀλλ' οὐ δύναμαι δείλαιος εὕδειν δακνόμενος
Ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν,
Διὰ τουτονὶ τὸν υἱόν. Ὁ δὲ κόμην ἔχων
Ἱππάζεταί τε καὶ ξυνωρικεύεται 15
Ὀνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι,
Ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας.
Οἱ γὰρ τόκοι χωροῦσιν. Ἅπτε, παῖ, λύχνον,
Κἄκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
Ὁπόσοις ὀφείλω καὶ λογίσωμαι τοὺς τόκους. 2

Digitized by Google

Φέρ' ἴδω, τί ὀφείλω; Δώδεκα μνᾶς Πασίᾳ.
Τοῦ δώδεκα μνᾶς Πασίᾳ; Τί ἐχρησάμην;
Ὅτ' ἐπριάμην τὸν κοππατίαν. Οἴμοι τάλας,
Εἶθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

ΦΕΙΔΙΠΠΙΔΗΣ.

Φίλων, ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον. 25

ΣΤΡΕΨΙΑΔΗΣ.

Τοῦτ' ἔστι τουτὶ τὸ κακὸν ὅ μ' ἀπολώλεκεν·
Ὀνειροπολεῖ γὰρ καὶ καθεύδων ἱππικήν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Πόσους δρόμους ἐλᾷ τὰ πολεμιστήρια;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.
Ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν; 30
Τρεῖς μναῖ διφρίσκου καὶ τροχοῖν Ἀμυνίᾳ.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἄπαγε τὸν ἵππον ἐξαλίσας οἴκαδε.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' ὦ μέλ' ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν.
Ὅτε καὶ δίκας ὤφληκα, χἄτεροι τόκου
Ἐνεχυράσασθαί φασιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἐτεόν, ὦ πάτερ, 35
Τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;

ΣΤΡΕΨΙΑΔΗΣ.

Ἀάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΔΗΣ.

Σὺ δ' οὖν κάθευδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι

Google

Ἐς τὴν κεφαλὴν ἅπάντα τὴν σὴν τρέψεται. 40
Φεῦ.
Εἶθ' ὥφελ' ἡ προμνήστρι' ἀπολέσθαι κακῶς,
Ἥτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα·
Ἐμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος,
Εὐρωτιῶν, ἀκόρητος, εἰκῆ κείμενος,
Βρύων μελίτταις καὶ πρόβάτοις καὶ στεμφύλοις. 45
Ἔπειτ' ἔγημα Μεγακλέους τοῦ Μεγακλέους
Ἀδελφιδῆν ἄγροικος ὢν ἐξ ἄστεως,
Σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.
Ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ
Ὄζων τρυγός, τρασιᾶς, ἐρίων περιουσίας, 50
Ἡ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
Δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.
Οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
Ἐγὼ δ' ἂν αὐτῇ θοἰμάτιον δεικνὺς τοδὶ
Πρόφασιν ἔφασκον, Ὦ γύναι, λίαν σπαθᾷς. 55

ΘΕΡΑΠΩΝ.

Ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι· τί γάρ μοι τὸν πότην ἥπτες λύχνον;
Δεῦρ' ἔλθ', ἵνα κλάῃς.

ΘΕΡΑΠΩΝ.

Διὰ τί δῆτα κλαύσομαι,

ΣΤΡΕΨΙΑΔΗΣ.

Ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.
Μετὰ ταῦθ', ὅπως νῷν ἐγένεθ' υἱὸς οὑτοσί, 60
Ἐμοί τε δὴ καὶ τῇ γυναικὶ τἀγαθῇ,
Περὶ τοὐνόματος δὴ 'ντεῦθεν ἐλοιδορούμεθα·
Ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα.

Digitized by Google

Ξάνθιππον ἢ Χάριππον ἢ Καλλιππίδην,
Ἐγὼ δὲ τοῦ πάππου τιθέμην Φειδωνίδην. 65
Τέως μὲν οὖν ἐκρινόμεθ' · εἶτα τῷ χρόνῳ
Κοινῇ ξυνέβημεν κἀθέμεθα Φειδιππίδην.
Τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,
Ὅταν σὺ μέγας ὢν ἅρμ' ἐλαύνῃς πρὸς πόλιν,
Ὥσπερ Μεγακλέης, ξυστίδ' ἔχων. Ἐγὼ δ' ἔφην, 70
Ὅταν μὲν οὖν τὰς αἶγας ἐκ τοῦ Φελλέως,
Ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος.
Ἀλλ' οὐκ ἐπείθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
Ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.
Νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὁδοῦ, 75
Μίαν εὗρον ἀτραπὸν δαιμονίως ὑπερφυᾶ.
Ἣν ἢν ἀναπείσω τουτονί, σωθήσομαι.
Ἀλλ' ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.
Πῶς δῆτ' ἂν ᾖδιστ' αὐτὸν ἐπεγείραιμι; πῶς;
Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τί, ὦ πάτερ; 80

ΣΤΡΕΨΙΑΔΗΣ

Κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἰδού. Τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

Εἰπέ μοι, φιλεῖς ἐμέ;

ΦΕΙΔΙΠΠΙΔΗΣ.

Νη τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

ΣΤΡΕΨΙΑΔΗΣ.

Μή 'μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·
Οὗτος γὰρ ὁ θεὸς αἴτιός μοι τῶν κακῶν. 85

Digitized by Google

Ἀλλ' εἴπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
Ὦ παῖ, πιθοῦ.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τί οὖν πίθωμαι δῆτά σοι;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
Καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.

ΦΕΙΔΙΠΠΙΔΗΣ.

Λέγε δή, τί κελεύεις;

ΣΤΡΕΨΙΑΔΗΣ.

Καί τι πείσει;

ΦΕΙΔΙΠΠΙΔΗΣ.

Πείσομαι, 90
Νὴ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΔΗΣ.

Δεῦρό νυν ἀπόβλεπε.
Ὁρᾷς τὸ θύριον τοῦτο καὶ τῷκίδιον;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὁρῶ. Τί οὖν τοῦτ' ἐστὶν ἐτεόν, ὦ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ.

Ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.
Ἐνταῦθ' ἐνοικοῦσ' ἄνδρες οἳ τὸν οὐρανὸν 95
Λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς,
Κἄστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
Οὗτοι διδάσκουσ', ἀργύριον ἤν τις διδῷ,
Λέγοντα νικᾶν καὶ δίκαια κἄδικα.

ΦΕΙΔΙΠΠΙΔΗΣ.

Εἰσὶν δὲ τίνες;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ οἶδ' ἀκριβῶς τοὔνομα 100

Digitized by Google

Μεριμνοφροντισταὶ καλοί τε κἀγαθοί.

ΦΕΙΔΙΠΠΙΔΗΣ.

Αἰβοῖ, πονηροί γ', οἶδα. Τοὺς ἀλαζόνας,
Τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις·
Ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν

ΣΤΡΕΨΙΑΔΗΣ.

Ἦ ἦ, σιώπα· μηδὲν εἴπῃς νήπιον. 105
Ἀλλ' εἴ τι κήδει τῶν πατρῴων ἀλφίτων,
Τούτων γενοῦ μοι, σχασάμενος τὴν ἱππικήν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι
Τοὺς φασιανούς, οὓς τρέφει Λεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ.

Ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί, 110
Ἐλθὼν διδάσκου.

ΦΕΙΔΙΠΠΙΔΗΣ.

Καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ.

Εἶναι παρ' αὐτοῖς φασιν ἄμφω τὼ λόγω,
Τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.
Τούτοιν τὸν ἕτερον τοῖν λόγοιν, τὸν ἥττονα,
Νικᾷν λέγοντά φασι τἀδικώτερα. 115
Ἢν οὖν μάθῃς μοι τὸν ἄδικον τοῦτον λόγον,
Ἃ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
Οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν
Τοὺς ἱππέας τὸ χρῶμα διακεκναισμένος. 120

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἄρα, μὰ τὴν Δήμητρα, τῶν γ' ἐμῶν ἔδει,

Digitized by Google

Οὔτ' αὐτὸς οὔθ' ὁ ζύγιος οὔθ' ὁ σαμφόρας·
Ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλλ' οὐ περιόψεταί μ' ὁ θεῖος Μεγακλέης
Ἄνιππον. Ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ. 125

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσομαι·
Ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
Αὐτὸς βαδίζων εἰς τὸ φροντιστήριον.
Πῶς οὖν γέρων ὢν κἀπιλήσμων καὶ βραδὺς
Λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι; 130
Ἰτητέον. Τί ταῦτ' ἔχων στραγγεύομαι,
Ἀλλ' οὐχὶ κόπτω τὴν θύραν; Παῖ, παιδίον.

ΜΑΘΗΤΗΣ.

Βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

ΣΤΡΕΨΙΑΔΗΣ.

Φείδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

ΜΑΘΗΤΗΣ.

Ἀμαθής γε νὴ Δί', ὅστις οὕτωσὶ σφόδρα 135
Ἀπεριμερίμνως τὴν θύραν λελάκτικας
Καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ.

Σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
Ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοὐξημβλωμένον.

ΜΑΘΗΤΗΣ.

Ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. 140

ΣΤΡΕΨΙΑΔΗΣ.

Λέγε νυν ἐμοὶ θαῤῥῶν· ἐγὼ γὰρ οὗτοσὶ
Ἥκω μαθητὴς εἰς τὸ φροντιστήριον.

Digitized by Google

ΜΑΘΗΤΗΣ.

Λέξω. Νομίσαι δὲ ταῦτα χρὴ μυστήρια.
Ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
Ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὑτῆς πόδας· 145
Λακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρύν
Ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δῆτα τοῦτ' ἐμέτρησε;

ΜΑΘΗΤΗΣ.

Δεξιώτατα.
Κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
Ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τῷ πόδε, 150
Κἆτα ψυγείσῃ περιέφυσαν Περσικαί.
Ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ Ζεῦ βασιλεῦ τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΤΗΣ.

Τί δῆτ' ἄν, ἕτερον εἰ πύθοιο Σωκράτους
Φρόντισμα;

ΣΤΡΕΨΙΑΔΗΣ.

Ποῖον; ἀντιβολῶ, κάτειπέ μοι. 155

ΜΑΘΗΤΗΣ.

Ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος
Ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
Κατὰ τὸ στόμ' ᾄδειν, ἢ κατὰ τοὐῤῥοπύγιον.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;

ΜΑΘΗΤΗΣ.

Ἔφασκεν εἶναι τοὔντερον τῆς ἐμπίδος 160
Στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν

Digitized by Google

Βίᾳ βαδίζειν εὐθὺ τοὐῤῥοπυγίου·
Ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον
Τὸν πρωκτὸν ἠχεῖν ὑπὸ βίας τοῦ πνεύματος.

ΣΤΡΕΨΙΑΔΗΣ.

Σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων. 165
Ὦ τρισμακάριος τοῦ διεντερεύματος.
Ἡ ῥᾳδίως φεύγων ἂν ἀποφύγοι δίκην
Ὅστις δίοιδε τοὔντερον τῆς ἐμπίδος.

ΜΑΘΗΤΗΣ.

Πρώην δέ γε γνώμην μεγάλην ἀφῃρέθη
Ὑπ' ἀσκαλαβώτου. 170

ΣΤΡΕΨΙΑΔΗΣ.

Τίνα τρόπον; κάτειπέ μοι.

ΜΑΘΗΤΗΣ.

Ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
Καὶ τὰς περιφοράς, εἶτ' ἄνω κεχηνότος
Ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχεσεν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἥσθην γαλεώτῃ καταχέσαντι Σωκράτους.

ΜΑΘΗΤΗΣ.

Ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἑσπέρας. 175

ΣΤΡΕΨΙΑΔΗΣ.

Εἶεν· τί οὖν πρὸς τἄλφιτ' ἐπαλαμήσατο;

ΜΑΘΗΤΗΣ.

Κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν,
Κάμψας ὀβελίσκον, εἶτα διαβήτην λαβών,
Ἐκ τῆς παλαίστρας θοἰμάτιον ὑφείλετο.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆτ' ἐκεῖνον τὸν Θαλῆν θαυμάζομεν; 180
Ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,

Digitized by Google

Καὶ δεῖξον ὡς τάχιστά μοι τὸν Σωκράτη.
Μαθητιῶ γάρ· ἀλλ' ἄνοιγε τὴν θύραν.
Ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

ΜΑΘΗΤΗΣ.

Τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι; 185

ΣΤΡΕΨΙΑΔΗΣ.

Τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.
Ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὗτοιί;

ΜΑΘΗΤΗΣ.

Ζητοῦσιν οὗτοι τὰ κατὰ γῆς.

ΣΤΡΕΨΙΑΔΗΣ.

Βολβοὺς ἄρα
Ζητοῦσι. Μή νυν τουτογὶ φροντίζετε·
Ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί. 190
Τί γὰρ οἶδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

ΜΑΘΗΤΗΣ.

Οὗτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;

ΜΑΘΗΤΗΣ.

Αὐτὸς καθ' αὑτὸν ἀστρονομεῖν διδάσκεται.
Ἀλλ' εἴσιθ', ἵνα μὴ 'κεῖνος ἡμῖν ἐπιτύχῃ. 195

ΣΤΡΕΨΙΑΔΗΣ.

Μηπω γε, μήπω γ'· ἀλλ' ἐπιμεινάντων, ἵνα
Αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.

ΜΑΘΗΤΗΣ.

Ἀλλ' οὐχ οἷόν τ' αὐτοῖσι πρὸς τὸν ἀέρα
Ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

ΣΤΡΕΨΙΑΔΗΣ.

Πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστίν; εἰπέ μοι. 200

Google

ΜΑΘΗΤΗΣ.

Αστρονομία μὲν αὐτηί.

ΣΤΡΕΨΙΑΔΗΣ.

Τουτὶ δὲ τί;

ΜΑΘΗΤΗΣ.

Γεωμετρία.

ΣΤΡΕΨΙΑΔΗΣ.

Τοῦτ' οὖν τί ἐστι χρήσιμον;

ΜΑΘΗΤΗΣ.

Γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

Πότερα τὴν κληρουχικην;

ΜΑΘΗΤΗΣ.

Οὔκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀστεῖον λέγεις.

Τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον. 205

ΜΑΘΗΤΗΣ.

Αὕτη δέ σοι γῆς περίοδος πάσης. Ὁρᾷς;
Αἵδε μὲν Ἀθῆναι.

ΣΤΡΕΨΙΑΔΗΣ.

Τί σὺ λέγεις; οὐ πείθομαι,
Ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.

ΜΑΘΗΤΗΣ.

Ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ ποῦ Κικυννῆς εἰσὶν οὑμοὶ δημόται; 210

ΜΑΘΗΤΗΣ.

Ἐνταῦθ' ἔνεισιν. Ἡ δέ γ' Εὔβοι', ὡς ὁρᾷς,
Ἠδὶ παρατέταται μακρὰ πόῤῥω πάνυ.

Google

ΣΤΡΕΨΙΑΔΗΣ.

Οἶδ' · ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
Ἀλλ' ἡ Λακεδαίμων ποῦ 'στιν ;

ΜΑΘΗΤΗΣ.

Ὅπου 'στίν ; αὐτηί

ΣΤΡΕΨΙΑΔΗΣ.

Ὡς ἐγγὺς ἡμῶν. Τοῦτο πάνυ φροντίζετε, 215
Ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόῤῥω πάνυ.

ΜΑΘΗΤΗΣ.

Ἀλλ' οὐχ οἷόν τε νὴ Δί'.

ΣΤΡΕΨΙΑΔΗΣ.

Οἰμώξεσθ' ἄρα.
Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ,

ΜΑΘΗΤΗΣ.

Αὐτός.

ΣΤΡΕΨΙΑΔΗΣ.

Τίς αὐτός ;

ΜΑΘΗΤΗΣ.

Σωκράτης.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ Σώκρατες.
Ἴθ', οὗτος, ἀναβόησον αὐτόν μοι μέγα. 220

ΜΑΘΗΤΗΣ.

Αὐτὸς μὲν οὖν σὺ κάλεσον · οὐ γάρ μοι σχολή.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ Σώκρατες,
Ὦ Σωκρατίδιον.

ΣΩΚΡΑΤΗΣ.

Τί με καλεῖς, ὦ 'φήμερε ;

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Πρῶτον μὲν ὅ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.

ΣΩΚΡΑΤΗΣ.

Ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον. 225

ΣΤΡΕΨΙΑΔΗΣ.

Ἔπειτ' ἀπὸ ταῤῥοῦ τοὺς θεοὺς ὑπερφρονεῖς,
Ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ —

ΣΩΚΡΑΤΗΣ.

Οὐ γὰρ ἄν ποτε
Ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα,
Εἰ μὴ κρεμάσας τὸ νόημα, καὶ τὴν φροντίδα
Λεπτὴν καταμίξας εἰς τὸν ὅμοιον ἀέρα. 230
Εἰ δ' ὧν χαμαὶ τἄνω κάτωθεν ἐσκόπουν,
Οὐκ ἄν ποθ' εὗρον· οὐ γὰρ ἀλλ' ἡ γῆ βίᾳ
Ἕλκει πρὸς αὑτὴν τὴν ἰκμάδα τῆς φροντίδος.
Πάσχει δὲ ταὐτὸ τοῦτο καὶ τὰ κάρδαμα.

ΣΤΡΕΨΙΑΔΗΣ.

Τί φῄς; 235
Ἡ φροντὶς ἕλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;
Ἴθι νυν, κατάβηθ', ὦ Σωκρατίδιον, ὡς ἐμέ,
Ἵνα με διδάξῃς ὧνπερ οὕνεκ' ἐλήλυθα.

ΣΩΚΡΑΤΗΣ.

Ἦλθες δὲ κατὰ τί;

ΣΤΡΕΨΙΑΔΗΣ.

Βουλόμενος μαθεῖν λέγειν.
Ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων 240
Ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

ΣΩΚΡΑΤΗΣ.

Πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Νόσος μ' ἐπέτριψεν ἱππική, δεινὴ φαγεῖν.
Ἀλλά με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιν,
Τὸν μηδὲν ἀποδιδόντα. Μισθὸν δ' ὅντιν' ἂν 245
Πράττῃ μ' ὀμοῦμαί σοι καταθήσειν τοὺς θεούς.

ΣΩΚΡΑΤΗΣ.

Ποίους θεοὺς ὀμεῖ σύ; πρῶτον γὰρ θεοὶ
Ἡμῖν νόμισμ' οὐκ ἔστι.

ΣΤΡΕΨΙΑΔΗΣ.

Τῷ γὰρ ὄμνυτ'; ἦ
Σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ;

ΣΩΚΡΑΤΗΣ.

Βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς 250
Ἅττ' ἐστὶν ὀρθῶς;

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ Δί', εἴπερ ἔστι γε.

ΣΩΚΡΑΤΗΣ.

Καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
Ταῖς ἡμετέραισι δαίμοσιν;

ΣΤΡΕΨΙΑΔΗΣ.

Μάλιστά γε.

ΣΩΚΡΑΤΗΣ.

Κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰδοὺ κάθημαι. 255

ΣΩΚΡΑΤΗΣ.

Τουτονὶ τοίνυν λαβὲ
Τὸν στέφανον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐπὶ τί στέφανον; Οἴμοι, Σώκρατες,

Digitized by Google

Ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

ΣΩΚΡΑΤΗΣ.

Οὔκ· ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
Ἡμεῖς ποιοῦμεν.

ΣΤΡΕΨΙΑΔΗΣ.

Εἶτα δὴ τί κερδανῶ;

ΣΩΚΡΑΤΗΣ.

Λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη. 260
Ἀλλ' ἔχ' ἀτρεμί.

ΣΤΡΕΨΙΑΔΗΣ.

Μὰ τὸν Δί' οὐ ψεύσει γέ με·
Καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΣΩΚΡΑΤΗΣ.

Εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς ὑπακούειν.
Ὦ δέσποτ' ἄναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν μετέωρον,
Λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησικέραυνοι, 265
Ἄρθητε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΨΙΑΔΗΣ.

Μήπω μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ καταβρεχθῶ.
Τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.

ΣΩΚΡΑΤΗΣ.

Ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν·

Digitized by Google

Εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοι
σι κάθησθε, 270
Εἴτ' Ὠκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἵ-
στατε Νύμφαις,
Εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύ-
τεσθε πρόχοισιν,
Ἢ Μαιῶτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα
Μίμαντος·
Ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι
χαρεῖσαι.

ΧΟΡΟΣ.

Ἀέναοι Νεφέλαι, 275
Ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον,
Πατρὸς ἀπ' Ὠκεανοῦ βαρυαχέος
Ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
Δενδροκόμους, ἵνα 280
Τηλεφανεῖς σκοπιὰς ἀφορώμεθα,
Καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
Καὶ ποταμῶν ζαθέων κελαδήματα,
Καὶ πόντον κελάδοντα βαρύβρομον·
Ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται 285
Μαρμαρέαις ἐν αὐγαῖς.
Ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
Ἀθανάτας ἰδέας ἐπιδώμεθα
Τηλεσκόπῳ ὄμματι γαῖαν. 290

ΣΩΚΡΑΤΗΣ.

Ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου
καλέσαντος.
Ἠισθου φωνῆς ἅμα καὶ βροντῆς μυκησαμένης
θεοσέπτου;

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βούλομαι ἀνταποπαρδεῖν
Πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι·
Κεἰ θέμις ἐστὶν νυνί γ' ἤδη, κεἰ μὴ θέμις ἐστί, χεσείω. 295

ΣΩΚΡΑΤΗΣ.

Οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἅπερ οἱ τρυγοδαίμονες οὗτοι·
Ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος ἀοιδαῖς.

ΧΟΡΟΣ

Παρθένοι ὀμβροφόροι,
Ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὔανδρον γᾶν 300
Κέκροπος ὀψόμεναι πολυήρατον
Οὗ σέβας ἀῤῥήτων ἱερῶν, ἵνα
Μυστοδόκος δόμος
Ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
Οὐρανίοις τε θεοῖς δωρήματα, 305
Ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα,
Καὶ πρόσοδοι μακάρων ἱερώταται,
Εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε,
Παντοδαπαῖς ἐν ὥραις, 310
Ἠρί τ' ἐπερχομένῳ Βρομία χάρις,
Εὐκελάδων τε χορῶν ἐρεθίσματα,
Καὶ Μοῦσα βαρύβρομος αὐλῶν.

ΣΤΡΕΨΙΑΔΗΣ.

Πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἰσ' ὦ

Digitized by Google

Αἳ φθεγξάμεναι τοῦτο τὸ σεμνόν; μῶν ἡρῷναί τινές εἰσιν; 315

ΣΩΚΡΑΤΗΣ

Ἤκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς·
Αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι
Καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατάληψιν.

ΣΤΡΕΨΙΑΔΗΣ.

Ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται,
Καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν, 320
Καὶ γνωμιδίῳ γνώμην νύξασ' ἑτέρῳ λόγῳ ἀντιλογῆσαι·
Ὥστ', εἴ πώς ἐστιν, ἰδεῖν αὐτὰς ἤδη φανερῶς ἐπιθυμῶ.

ΣΩΚΡΑΤΗΣ.

Βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'· ἤδη γὰρ ὁρῶ κατιούσας
Ἡσυχῇ αὐτάς.

ΣΤΡΕΨΙΑΔΗΣ.

Φέρε, ποῦ; δεῖξον.

ΣΩΚΡΑΤΗΣ

Χωροῦσ' αὗται πάνυ πολλαὶ
Διὰ τῶν κοίλων καὶ τῶν δασέων, αὗται πλάγιαι—

ΣΤΡΕΨΙΑΔΗΣ.

Τί τὸ χρῆμα; 325

Ἴδε οὐ καθορῶ.

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Παρὰ τὴν εἴσοδον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἤδη νυνὶ μόλις οὕτως.

ΣΩΚΡΑΤΗΣ.

Νῦν γέ τοι ἤδη καθορᾷς αὐτάς, εἰ μὴ λημᾷς κολοκύνταις.

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ Δί' ἔγωγ', ὦ πολυτίμητοι, πάντα γὰρ ἤδη κατέχουσι.

ΣΩΚΡΑΤΗΣ.

Ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ᾔδης οὐδ' ἐνόμιζες;

ΣΤΡΕΨΙΑΔΗΣ.

Μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμην καὶ καπνὸν εἶναι. 330

ΣΩΚΡΑΤΗΣ.

Οὐ γὰρ μὰ Δί' οἶσθ' ὅτιὴ πλείστους αὗται βόσκουσι σοφιστάς,

Θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαργοκομήτας,

Κυκλίων τε χορῶν ᾀσματοκάμπτας, ἄνδρας μετεωροφένακας,

Οὐδεν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσοποιοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

Ταῦτ' ἄρ' ἐποίουν "ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν δαΐον ὁρμάν," 335

"Πλοκάμους θ' ἑκατογκεφάλα Τυφῶ, πρημαινούσας τε θυέλλας,"

Digitized by Google

Εἶτ' "ἀερίας," "διερὰς," "γαμψοὺς οἰωνοὺς ἀερονηχεῖς,"
"Ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν" · εἶτ' ἀντ' αὐτῶν κατέπινον
"Κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν, κρέα τ' ὀρνίθεια κιχηλᾶν."

ΣΩΚΡΑΤΗΣ.

Διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ.

Λέξον δή μοι, τί παθοῦσαι, 340
Εἴπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξίν;
Οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται.

ΣΩΚΡΑΤΗΣ

Φέρε, ποῖαι γάρ τινές εἰσιν;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ οἶδα σαφῶς· εἴξασιν γοῦν ἐρίοισιν πεπταμένοισι,
Κοὐχὶ γυναιξίν, μὰ Δί', οὐδ' ὁτιοῦν· αὗται δὲ ῥῖνας ἔχουσιν.

ΣΩΚΡΑΤΗΣ.

Ἀπόκριναί νυν ἅττ' ἂν ἔρωμαι.

ΣΤΡΕΨΙΑΔΗΣ.

Λέγε νυν ταχέως ὅ τι βούλει. 345

ΣΩΚΡΑΤΗΣ.

Ἤδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὁμοίαν
Ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ;

ΣΤΡΕΨΙΑΔΗΣ

Νὴ Δί' ἔγωγ'. Εἶτα τί τοῦτο,

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Γίγνονται πάνθ' ὅσα βούλονται· κἆτ' ἢν μὲν ἴδωσι κομήτην,
Ἄγριόν τινα τῶν λασίων τούτων, οἷόνπερ τὸν Ξενοφάντου,
Σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ᾔκασαν αὐτάς. 350

ΣΤΡΕΨΙΑΔΗΣ.

Τί γάρ, ἢν ἅρπαγα τῶν δημοσίων κατίδωσι Σίμωνα, τί δρῶσιν;

ΣΩΚΡΑΤΗΣ

Ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ.

Ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὗται τὸν ῥίψασπιν χθὲς ἰδοῦσαι,
Ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

ΣΩΚΡΑΤΗΣ.

Καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὁρᾷς, διὰ τοῦτ' ἐγένοντο γυναῖκες. 355

ΣΤΡΕΨΙΑΔΗΣ.

Χαίρετε τοίνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τινὶ κἄλλῳ,
Οὐρανομήκη ῥήξατε κἀμοὶ φωνήν, ὦ παμβασίλειαι.

ΧΟΡΟΣ.

Χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρατὰ λόγων φιλομούσων·
Σύ τε, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὅ τι χρῄζεις·

Digitized by Google

Οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν 360
Πλὴν ἢ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης οὕνεκα, σοὶ δέ,
Ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τὠφθαλμὼ παραβάλλεις,
Κἀνυπόδητος κακὰ πόλλ' ἀνέχει κἀφ' ἡμῖν σεμνοπροσωπεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατῶδες.

ΣΩΚΡΑΤΗΣ.

Αὗται γάρ τοι μόναι εἰσὶ θεαί· τἆλλα δὲ πάντ' ἐστὶ φλύαρος. 365

ΣΤΡΕΨΙΑΔΗΣ.

Ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεός ἐστιν;

ΣΩΚΡΑΤΗΣ.

Ποῖος Ζεύς; οὐ μὴ ληρήσῃς· οὐδ' ἔστι Ζεύς.

ΣΤΡΕΨΙΑΔΗΣ

Τί λέγεις σύ;
Ἀλλὰ τίς ὕει; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἁπάντων.

ΣΩΚΡΑΤΗΣ.

Αὗται δή που· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.
Φέρε, ποῦ γὰρ πώποτ' ἄνευ Νεφελῶν ὕοντ' ἤδη τεθέασαι; 370
Καίτοι χρῆν αἰθρίας ὕειν αὐτόν, ταύτας δ' ἀποδημεῖν.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ τὸν Ἀπόλλω, τοῦτό γέ τοι τῷ νυνὶ λόγῳ εὖ προσέφυσας·
Καίτοι πρότερον τὸν Δί' ἀληθῶς ᾤμην διὰ κοσκίνου οὐρεῖν.
Ἀλλ' ὅστις ὁ βροντῶν ἐστι φράσον· τοῦτό με ποιεῖ τετρεμαίνειν.

ΣΩΚΡΑΤΗΣ.

Αὗται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ

Τῷ τρόπῳ, ὦ πάντα σὺ τολμῶν; 375

ΣΩΚΡΑΤΗΣ.

Ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κἀναγκασθῶσι φέρεσθαι,
Κατακρημνάμεναι πλήρεις ὄμβρου δι' ἀνάγκην, εἶτα βαρεῖαι
Εἰς ἀλλήλας ἐμπίπτουσαι ῥήγνυνται καὶ παταγοῦσιν.

ΣΤΡΕΨΙΑΔΗΣ.

Ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτάς, οὐχ ὁ Ζευς, ὥστε φέρεσθαι;

ΣΩΚΡΑΤΗΣ.

Ἥκιστ', ἀλλ' αἰθέριος δῖνος.

ΣΤΡΕΨΙΑΔΗΣ.

Δῖνος; τουτί μ' ἐλελήθη, 380
Ὁ Ζεὺς οὐκ ὤν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.
Ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.

Digitized by Google

ΣΩΚΡΑΤΗΣ

Οὐκ ἤκουσάς μου τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ
Ἐμπιπτούσας εἰς ἀλλήλας παταγεῖν διὰ τὴν πυκνότητα;

ΣΤΡΕΨΙΑΔΗΣ.

Φέρε τουτὶ τῷ χρὴ πιστεύειν;

ΣΩΚΡΑΤΗΣ.

Ἀπὸ σαυτοῦ γώ σε διδάξω. 385
Ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεὶς εἶτ' ἐταράχθης
Τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορ κορύγησεν;

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, κα τετάρακται
Χὥσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν·
Ἀτρέμας πρῶτον παππάξ παππάξ, κἄπειτ' ἐπάγει παπαπαππάξ, 390
Χὥταν χέζω, κομιδῇ βροντᾷ παπαπαππάξ, ὥσπερ ἐκεῖναι.

ΣΩΚΡΑΤΗΣ.

Σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτουὶ οἷα πέπορδας·
Τὸν δ' ἀέρα τόνδ' ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα βροντᾷν;
Ταῦτ' ἄρα καὶ τὠνόματ' ἀλλήλοιν, βροντη καὶ πορδή, ὁμοίω.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ

Ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο δίδαξον, 395

Καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει;

Τοῦτον γὰρ δὴ φανερῶς ὁ Ζεὺς ἵησ' ἐπὶ τοὺς ἐπι ὁρκους.

ΣΩΚΡΑΤΗΣ

Καὶ πῶς, ὦ μῶρε σὺ καὶ Κρονίων ὄζων καὶ βεκ κεσέληνε,

Εἴπερ βάλλει τοὺς ἐπιόρκους, πῶς οὐχὶ Σίμων' ἐνέπρησεν

Οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἴσ' ἐπίορκοι· 400

Ἀλλὰ τὸν αὑτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων

Καὶ τὰς δρῦς τὰς μεγάλας· τί μαθών; οὐ γὰρ δὴ δρῦς γ' ἐπιορκεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. Τί γάρ ἐστιν δῆθ' ὁ κεραυνός;

ΣΩΚΡΑΤΗΣ.

Ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῇ,

Ἔνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κἄπειθ' ὑπ' ἀνάγκης 405

Ῥήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,

Ὑπὸ τοῦ ῥοίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακαίων.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν.
Ὤπτων γαστέρα τοῖς συγγενεσιν, κᾆτ' οὐκ ἔσχων ἀμελήσας·
Ἡ δ' ἄρ' ἐφυσᾶτ' εἶτ' ἐξαίφνης διαλακήσασα πρὸς αὐτὼ 410
Τὠφθαλμώ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρόσωπον.

ΧΟΡΟΣ.

Ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας, ὦνθρωπε, παρ' ἡμῶν,
Ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἕλλησι γενήσει,
Εἰ μνήμων εἶ καὶ φροντιστὴς καὶ τὸ ταλαίπωρον ἔνεστιν
Ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἑστὼς μήτε βαδίζων, 415
Μήτε ῥιγῶν ἄχθει λίαν, μήτ' ἀριστᾷν ἐπιθυμεῖς,
Οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,
Καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,
Νικᾷν πράττων καὶ βουλεύων καὶ τῇ γλώττῃ πολεμίζων;

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' ἕνεκέν γε ψυχῆς στερῥᾶς δυσκολοκοίτου τε μερίμνης, 420
Καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,

Digitized by Google

τρυσιβίου

Ἀμέλει θαῤῥῶν, οὕνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν.

ΣΩΚΡΑΤΗΣ.

Ἄλλο τι δῆτ' οὖν νομιεῖς ἤδη θεὸν οὐδένα πλὴν ἅπερ ἡμεῖς,
Τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν Γλῶτταν, τρία ταυτί;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαντῶν· 425
Οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην λιβανωτόν.

ΧΟΡΟΣ.

Λέγε νυν ἡμῖν ὅ τι σοι δρῶμεν θαῤῥῶν, ὡς οὐκ ἀτυχήσεις,
Ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ δέσποιναι, δέομαι τοίνυν ὑμῶν τουτὶ πάνυ μικρόν,
Τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν ἄριστον. 430

ΧΟΡΟΣ.

Ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν γ' ἀπὸ τουδὶ
Ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

ΣΤΡΕΨΙΑΔΗΣ.

Μή μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,
Ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολισθεῖν.

Digitized by Google

ΧΟΡΟΣ.

Τεύξει τοίνυν ὧν ἱμείρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς. 435
Ἀλλὰ σεαυτὸν παράδος θαῤῥῶν τοῖς ἡμετέροις προπόλοισι.

ΣΤΡΕΨΙΑΔΗΣ.

Δράσω τοῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει
Διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὃς μ' ἐπέτριψεν.
Νῦν οὖν χρήσθων ὅ τι βούλονται.
Τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν 440
Παρέχω τύπτειν, πεινῆν, διψῆν,
Αὐχμεῖν, ῥιγῶν, ἀσκὸν δαίρειν,
Εἴπερ τὰ χρέα διαφευξοῦμαι,
Τοῖς ἀνθρώποις τ' εἶναι δόξω
Θρασύς, εὔγλωττος, τολμηρός, ἴτης, 445
Βδελυρός, ψευδῶν συγκολλητής,
Εὑρησιεπής, περίτριμμα δικῶν,
Κύβις, κρόταλον, κίναδος, τρύμη,
Μάσθλης, εἴρων, γλοιός, ἀλαζών,
Κέντρων, μιαρός, στρόφις, ἀργαλέος, 450
Ματτυολοιχός.
Ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,
Δρώντων ἀτεχνῶς ὅ τι χρῄζουσιν·
Κεὶ βούλονται,
Νὴ τὴν Δήμητρ' ἔκ μου χορδὴν 455
Τοῖς φροντισταῖς παραθέντων.

ΧΟΡΟΣ.

Λῆμα μὲν πάρεστι τῷδέ γ'

Digitized by Google

Οὐκ ἄτολμον, ἀλλ' ἕτοιμον. Ἴσθι δ' ὡς
Ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
Εν βροτοῖσιν ἕξεις. 460

ΣΤΡΕΨΙΑΔΗΣ.

Τί πείσομαι;

ΧΟΡΟΣ.

Τὸν πάντα χρόνον μετ' ἐμοῦ
Ζηλωτότατον βίον ἀνθρώπων διάξεις.

ΣΤΡΕΨΙΑΔΗΣ

Ἆρά γε τοῦτ' ἄρ' ἐγώ ποτ' ὄψομαι; 465

ΧΟΡΟΣ.

Ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,
Βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν, 470
Πράγματα κἀντιγραφὰς πολλῶν ταλάντων
Ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475
Ἀλλ' ἐγχείρει τὸν πρεσβύτην ὅ τι περ μέλλεις προδιδάσκειν,
Καὶ διακίνει τὸν νοῦν αὐτοῦ, καὶ τῆς γνώμης ἀποπειρῶ.

ΣΩΚΡΑΤΗΣ.

Ἄγε δή, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,
Ἵν' αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανὰς
Ἤδη 'πὶ τούτοις πρὸς σὲ καινὰς προσφέρω. 480

ΣΤΡΕΨΙΑΔΗΣ.

Τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩΚΡΑΤΗΣ

Οὔκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι,

Digitized by Google

Εἰ μνημονικὸς εἶ.

ΣΤΡΕΨΙΑΔΗΣ.

Δύο τρόπω νὴ τὸν Δία
Ἢν μέν γ' ὀφείληταί τί μοι, μνήμων πάνυ·
Ἐὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνυ. 485

ΣΩΚΡΑΤΗΣ.

Ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;

ΣΤΡΕΨΙΑΔΗΣ.

Λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.

ΣΩΚΡΑΤΗΣ.

Πῶς οὖν δυνήσει μανθάνειν;

ΣΤΡΕΨΙΑΔΗΣ.

Ἀμέλει, καλῶς.

ΣΩΚΡΑΤΗΣ.

Ἄγε νυν ὅπως, ὅταν τι προβάλωμαι σοφὸν
Περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. 490

ΣΤΡΕΨΙΑΔΗΣ.

Τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

ΣΩΚΡΑΤΗΣ.

Ἄνθρωπος ἀμαθὴς οὑτοσὶ καὶ βάρβαρος,
Δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέει.
Φέρ' ἴδω, τί δρᾷς, ἤν τίς σε τύπτῃ;

ΣΤΡΕΨΙΑΔΗΣ.

Τύπτομαι,
Κἄπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι, 495
Εἶτ' αὖθις ἀκαρῆ διαλιπὼν δικάζομαι.

ΣΩΚΡΑΤΗΣ.

Ἴθι νυν, κατάθου θοἰμάτιον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἠδίκηκά τι;

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Οὔκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.

ΣΩΚΡΑΤΗΣ.

Κατάθου· τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

Εἰπὲ δή νύν μοι τοδί· 500

Ἢν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,

Τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι;

ΣΩΚΡΑΤΗΣ.

Οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι κακοδαίμων, ἡμιθνὴς γενήσομαι.

ΣΩΚΡΑΤΗΣ.

Οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ 505

Ἀνύσας τι δευρὶ θᾶττον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐς τὼ χεῖρέ νυν

Δός μοι μελιτοῦτταν πρότερον· ὡς δέδοικ' ἐγὼ

Εἴσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

ΣΩΚΡΑΤΗΣ.

Χώρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

ΧΟΡΟΣ.

Ἀλλ' ἴθι χαίρων τῆς ἀνδρείας 510

Οὕνεκα ταύτης.

Εὐτυχία γένοιτο τἀν-

θρώπῳ, ὅτι προήκων

Ἐς βαθὺ τῆς ἡλικίας,

Νεωτέρως τὴν φύσιν αὖ- 515

Digitized by Google

τοῦ πράγμασιν χρωτίζεται
Καὶ σοφίαν ἐπασκεῖ.
Ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
Τἀληθῆ, νὴ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
Οὕτω νικήσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός, 520
Ὡς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιοὺς
Καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμῳδιῶν,
Πρώτους ἠξίωσ' ἀναγεῦσ' ὑμᾶς, ἣ παρέσχε μοι
Ἔργον πλεῖστον· εἶτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν
Ἡττηθείς, οὐκ ἄξιος ὤν· ταῦτ' οὖν ὑμῖν μέμφομαι 525
Τοῖς σοφοῖς, ὧν οὕνεκ' ἐγὼ ταῦτ' ἐπραγματευόμην.
Ἀλλ' οὐδ' ὡς ὑμῶν ποθ' ἑκὼν προδώσω τοὺς δεξιούς.
Ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
Ὁ σώφρων τε χὠ καταπύγων ἄριστ' ἠκουσάτην,
Κἀγώ, παρθένος γὰρ ἔτ' ἦ, κοὐκ ἐξῆν πώ μοι τεκεῖν, 530
Ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο,
Ὑμεῖς δ' ἐξεθρέψατε γενναίως κἀπαιδεύσατε·
Ἐκ τούτου μοι πιστὰ παρ' ὑμῖν γνώμης ἔσθ' ὅρκια.
Νῦν οὖν Ἠλέκτραν κατ' ἐκείνην ἥδ' ἡ κωμῳδία
Ζητοῦσ' ἦλθ' ἤν που 'πιτύχῃ θεαταῖς οὕτω σοφοῖς· 535
Γνώσεται γάρ, ἤνπερ ἴδῃ, τἀδελφοῦ τὸν βόστρυχον.
Ὡς δὲ σώφρων ἐστὶ φύσει σκέψασθ'· ἥτις πρῶτα μὲν

Digitized by Google

Οὐδὲν ἦλθε ῥαψαμένη σκύτινον καθειμένον,
Ἐρυθρὸν ἐξ ἄκρου, παχύ, τοῖς παιδίοις ἵν' ᾖ γέλως·
Οὐδ' ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαχ' εἵλκυσεν,
Οὐδὲ πρεσβύτης ὁ λέγων τἄπη τῇ βακτηρίᾳ
Τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
Οὐδ' εἰσῆξε δᾷδας ἔχουσ', οὐδ' ἰοὺ ἰοὺ βοᾷ,
Ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
Κἀγὼ μὲν τοιοῦτος ἀνὴρ ὢν ποιητὴς οὐ κομῶ,
Οὐδ' ὑμᾶς ζητῶ 'ξαπατᾷν δὶς καὶ τρὶς ταὔτ' εἰσάγων,
Ἀλλ' ἀεὶ καινὰς ἰδέας εἰσφέρων σοφίζομαι,
Οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιάς·
Ὃς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
Κοὐκ ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ.
Οὗτοι δ', ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος,
Τοῦτον δείλαιον κολετρῶσ' ἀεὶ καὶ τὴν μητέρα.
Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν
Ἐκστρέψας τοὺς ἡμετέρους Ἱππέας κακὸς κακῶς,
Προσθεὶς αὐτῷ γραῦν μεθύσην τοῦ κόρδακος οὕνεχ', ἣν
Φρύνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἤσθιεν.
Εἶθ' Ἑρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον,
Ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον,
Τὰς εἰκοὺς τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι.
Ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
Ἢν δ' ἐμοὶ κα' τοῖσιν ἐμοῖς εὐφραίνησθ εὑρήμασιν,

Digitized by Google

Ες τὰς ὥρας τὰς ἑτέρας εὖ φρονεῖν δοκήσετε.
Ὑψιμέδοντα μὲν θεῶν
Ζῆνα τύραννον ἐς χορὸν
Πρῶτα μέγαν κικλήσκω· 565
Τόν τε μεγασθενῆ τριαίνης ταμίαν,
Γῆς τε καὶ ἁλμυρᾶς θαλάσσης ἄγριον μοχλευτήν
Καὶ μεγαλώνυμον ἡμέτερον πατέρ',
Αἰθέρα σεμνότατον, βιοθρέμμονα πάντων· 570
Τόν θ' ἱπποκόμαν, ὃς ὑπερ-
λάμπροις ἀκτῖσιν κατέχει
Γῆς πέδον, μέγας ἐν θεοῖς
Ἐν θνητοῖσι τε δαίμων.
Ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε. 575
Ἠδικημέναι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον·
Πλεῖστα γὰρ θεῶν ἁπάντων ὠφελούσαις τὴν πόλιν
Δαιμόνων ἡμῖν μόναις οὐ θύετ' οὐδὲ σπένδετε,
Αἵτινες τηροῦμεν ὑμᾶς. Ἢν γὰρ ᾖ τις ἔξοδος
Μηδενὶ ξὺν νῷ, τότ' ἢ βροντῶμεν ἢ ψακάζομεν. 580
Εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα
Ἡνίχ' ἡρεῖσθε στρατηγόν, τὰς ὀφρῦς συνήγομεν
Κἀποιοῦμεν δεινά· βροντὴ δ' ἐῤῥάγη δι' ἀστρα-
πῆς·
Ἡ σελήνη δ' ἐξέλειπε τὰς ὁδούς· ὁ δ' ἥλιος
Τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκύσας 585
Οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.
Ἀλλ' ὅμως εἵλεσθε τοῦτον· φασὶ γὰρ δυσβουλίαν
Τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
Ἅττ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
Ὡς δὲ καὶ τοῦτο ξυνοίσει ῥᾳδίως διδάξομεν. 590

Digitized by Google

Ἣν Κλέωνα τὸν λάρον δώρων ἑλόντες καὶ κλοπῆς,
Εἶτα φιμώσητε τούτου τῷ ξύλῳ τὸν αὐχένα,
Αὖθις ἐς τἀρχαῖον ὑμῖν, εἴ τι κἀξημάρτετε,
Ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.
Ἀμφί μοι αὖτε, Φοῖβ' ἄναξ 595
Δήλιε, Κυνθίαν ἔχων
Ὑψικέρατα πέτραν·
Ἢ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις
Οἶκον, ἐν ᾧ κόραι σε Λυδῶν μεγάλως σέβουσιν· 600
Ἢ τ' ἐπιχώριος ἡμετέρα θεός,
Αἰγίδος ἡνίοχος, πολιοῦχος Ἀθάνα·
Παρνασίαν θ' ὃς κατέχων
Πέτραν σὺν πεύκαις σελαγεῖ
Βάκχαις Δελφίσιν ἐμπρέπων, 605
Κωμαστὴς Διόνυσος.
Ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,
Ἡ Σελήνη συντυχοῦσ' ἡμῖν ἐπέστειλεν φράσαι,
Πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ξυμμάχοις·
Εἶτα θυμαίνειν ἔφασκε· δεινὰ γὰρ πεπονθέναι, 610
Ὠφελοῦσ' ὑμᾶς ἅπαντας, οὐ λόγοις, ἀλλ' ἐμφανῶς, —
Πρῶτα μὲν τοῦ μηνὸς εἰς δᾷδ' οὐκ ἔλαττον ἢ δραχμήν,
Ὥστε καὶ λέγειν ἅπαντας ἐξιόντας ἑσπέρας,
Μὴ πρίῃ, παῖ, δᾷδ', ἐπειδὴ φῶς Σεληναίης καλον.
Ἄλλα τ' εὖ δρᾷν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας 615
Οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπάν·
Ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἑκάστοτε

Digitized by Google

Ἡνίκ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε
Τῆς ἑορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.
Κᾆθ' ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε· 620
Πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
Ἡνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,
Σπένδεθ' ὑμεῖς καὶ γελᾶτ'· ἀνθ' ὧν λαχὼν Ὑπέρβολος
Τῆτες ἱερομνημονεῖν, κἄπειθ' ὑφ' ἡμῶν τῶν θεῶν
Τὸν στέφανον ἀφῃρέθη· μᾶλλον γὰρ οὕτως εἴσεται 625
Κατὰ σελήνην ὡς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας.

ΣΩΚΡΑΤΗΣ.

Μὰ τὴν Ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα,
Οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα
Οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ ἐπιλήσμονα·
Ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων, 630
Ταῦτ' ἐπιλέλησται πρὶν μαθεῖν· ὅμως γε μὴν
Αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
Ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οὐκ ἐῶσί μ' ἐξενεγκεῖν οἱ κόρεις.

ΣΩΚΡΑΤΗΣ.

Ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰδού. 635

ΣΩΚΡΑΤΗΣ.

Ἄγε δή, τί βούλει πρῶτα νυνὶ μανθάνειν
Ὧν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἰπέ μοι.
Πότερα περὶ μέτρων ἢ περὶ ἐπῶν ἢ ῥυθμῶν;

Google

ΣΤΡΕΨΙΑΔΗΣ.

Περὶ τῶν μέτρων ἔγωγ'· ἔναγχος γάρ ποτε
Ὑπ' ἀλφιταμοιβοῦ παρεκόπην διχοινίκῳ. 640

ΣΩΚΡΑΤΗΣ.

Οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον
Ἡγεῖ· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐγὼ μὲν οὐδὲν πρότερον ἡμιεκτέου.

ΣΩΚΡΑΤΗΣ

Οὐδὲν λέγεις, ὦ ἄνθρωπε.

ΣΤΡΕΨΙΑΔΗΣ

Περίδου νυν ἐμοί,
Εἰ μὴ τετράμετρόν ἐστιν ἡμιεκτέον. 645

ΣΩΚΡΑΤΗΣ.

Ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής.
Ταχὺ δ' ἂν δύναιο μανθάνειν περὶ ῥυθμῶν.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τἄλφιτα;

ΣΩΚΡΑΤΗΣ.

Πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,
Ἐπαΐοντθ' ὁποῖός ἐστι τῶν ῥυθμῶν 650
Κατ' ἐνόπλιον, χὠποῖος αὖ κατὰ δάκτυλον.

ΣΤΡΕΨΙΑΔΗΣ.

Κατὰ δάκτυλον; νὴ τὸν Δί' ἀλλ' οἶδ'.

ΣΩΚΡΑΤΗΣ.

Εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

Τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου,
Πρὸ τοῦ μὲν, ἔτ' ἐμοῦ παιδὸς ὄντος, οὑτοσί.

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Ἀγρεῖος εἶ καὶ σκαιός

ΣΤΡΕΨΙΑΔΗΣ.

Οὐ γὰρ, ὠζυρέ, 655

Τούτων ἐπιθυμῶ μανθάνειν οὐδέν.

ΣΩΚΡΑΤΗΣ.

Τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.

ΣΩΚΡΑΤΗΣ.

Ἀλλ' ἕτερα δεῖ σε πρότερα τούτων μανθάνειν,
Τῶν τετραπόδων ἅττ' ἐστὶν ὀρθῶς ἄῤῥενα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οἶδ' ἔγωγε τἄῤῥεν', εἰ μὴ μαίνομαι· 660
Κριός, τράγος, ταῦρος, κύων, ἀλεκτρυών.

ΣΩΚΡΑΤΗΣ

Ὁρᾷς ὃ πάσχεις; τήν τε θήλειαν καλεῖς
Ἀλεκτρυόνα κατὰ ταὐτὸ καὶ τὸν ἄῤῥενα.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δή; φέρε.

ΣΩΚΡΑΤΗΣ.

Πῶς; ἀλεκτρυὼν κἀλεκτρυών.

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ τὸν Ποσειδῶ. Νῦν δὲ πῶς με χρὴ καλεῖν; 665

ΣΩΚΡΑΤΗΣ.

Ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλεκτρύαιναν; εὖ γε νὴ τὸν Ἄέρα·
Ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
Διαλφιτώσω σου κύκλῳ τὴν κάρδοπον.

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον· τὴν κάρδοπον 670
Ἄῤῥενα καλεῖς, θήλειαν οὖσαν.

ΣΤΡΕΨΙΑΔΗΣ.

Τῷ τρόπῳ
Ἄῤῥενα καλῶ 'γὼ κάρδοπον;

ΣΩΚΡΑΤΗΣ.

Μάλιστά γε,
Ὥσπερ γε καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δή; φράσον.

ΣΩΚΡΑΤΗΣ.

Ταὐτὸν δύναταί σοι κάρδοπος Κλεωνύμῳ.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ', ὦ 'γάθ', οὐδ' ἦν κάρδοπος Κλεωνύμῳ, 675
Ἀλλ' ἐν θυείᾳ στρογγύλῃ νεμάττετο.
Ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν;

ΣΩΚΡΑΤΗΣ.

Ὅπως;
Τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην

ΣΤΡΕΨΙΑΔΗΣ.

Τὴν καρδόπην θήλειαν;

ΣΩΚΡΑΤΗΣ

Ὀρθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ

Ἐκεῖνο δ' ἦν ἄν, καρδόπη, Κλεωνύμη. 680

ΣΩΚΡΑΤΗΣ.

Ἔτι δή γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
Ἄττ' ἄῤῥεν' ἐστίν, ἄττα δ' αὐτῶν θήλεα.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ

Ἀλλ' οἶδ' ἔγωγ' ἃ θήλε' ἐστίν.

ΣΩΚΡΑΤΗΣ.

Εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

Λύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.

ΣΩΚΡΑΤΗΣ.

Ἄῤῥενα δὲ ποῖα τῶν ὀνομάτων;

ΣΤΡΕΨΙΑΔΗΣ

Μυρία· 685

Φιλόξενος, Μελησίας, Ἀμυνίας.

ΣΩΚΡΑΤΗΣ.

Ἀλλ', ὦ πονηρέ, ταῦτά γ' ἐστ' οὐκ ἄῤῥενα.

ΣΤΡΕΨΙΑΔΗΣ

Οὐκ ἄῤῥεν' ὑμῖν ἐστιν;

ΣΩΚΡΑΤΗΣ.

Οὐδαμῶς γ', ἐπεὶ

Πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνίᾳ;

ΣΤΡΕΨΙΑΔΗΣ.

Ὅπως ἄν; ὠδὶ, δεῦρο δεῦρ', Ἀμυνία. 690

ΣΩΚΡΑΤΗΣ.

Ὁρᾷς; γυναῖκα τὴν Ἀμυνίαν καλεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

Οὔκουν δικαίως, ἥτις οὐ στρατεύεται;

Ἀτὰρ τί ταῦθ' ἃ πάντες ἴσμεν μανθάνω;

ΣΩΚΡΑΤΗΣ.

Οὐδὲν μὰ Δί', ἀλλὰ κατακλινεὶς δευρὶ

ΣΤΡΕΨΙΑΔΗΣ.

Τί δρῶ;

ΣΩΚΡΑΤΗΣ.

Ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Μὴ δῆθ', ἱκετεύω σ', ἐνθάδ'· ἀλλ' εἴπερ γε χρή,
Χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

ΣΩΚΡΑΤΗΣ.

Οὐκ ἔστι παρὰ ταῦτ' ἄλλα.

ΣΤΡΕΨΙΑΔΗΣ.

Κακοδαίμων ἐγώ,
Οἵαν δίκην τοῖς κόρεσι δώσω τήμερον.

ΧΟΡΟΣ.

Φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν 700
Στρόβει πυκνώσας.
Ταχὺς δ', ὅταν εἰς ἄπορον πέσῃς,
Ἐπ' ἄλλο πήδα
Νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων. 705

ΣΤΡΕΨΙΑΔΗΣ.

Ἰατταταῖ ἰατταταῖ.

ΧΟΡΟΣ.

Τί πάσχεις; τί κάμνεις; 707

ΣΤΡΕΨΙΑΔΗΣ.

Ἀπόλλυμαι δείλαιος· ἐκ τοῦ σκίμποδος
Δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι, 710
Καὶ τὰς πλευρὰς δαρδάπτουσιν
Καὶ τὴν ψυχὴν ἐκπίνουσιν,
Καὶ τοὺς ὄρχεις ἐξέλκουσιν,
Καὶ τὸν πρωκτὸν διορύττουσιν,
Καί μ' ἀπολοῦσιν. 715

ΧΟΡΟΣ.

Μή νυν βαρέως ἄλγει λίαν.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ πῶς; ὅτε μου
Φροῦδα τὰ χρήματα, φρούδη χροιά,
Φρούδη ψυχή, φρούδη δ' ἐμβάς·
Καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς 720
Φρουρᾶς ᾄδων
Ὀλίγου φροῦδος γεγένημαι.

ΣΩΚΡΑΤΗΣ.

Οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐγώ;
Νὴ τὸν Ποσειδῶ.

ΣΩΚΡΑΤΗΣ.

Καὶ τί δῆτ' ἐφρόντισας;

ΣΤΡΕΨΙΑΔΗΣ.

Ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται. 725

ΣΩΚΡΑΤΗΣ.

Ἀπολεῖ κάκιστ'.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ', ὦ 'γάθ', ἀπόλωλ' ἀρτίως.

ΣΩΚΡΑΤΗΣ.

Οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.
Ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
Κἀπαιόλημ'.

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι, τίς ἂν δῆτ' ἐπιβάλοι
Ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα; 730

ΣΩΚΡΑΤΗΣ.

Φέρε νυν, ἀθρήσω πρῶτον, ὅ τι δρᾷ, τουτονί.
Οὗτος, καθεύδεις;

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Μὰ τὸν Ἀπόλλω γὼ μὲν οὔ.

ΣΩΚΡΑΤΗΣ.

Ἔχεις τι;

ΣΤΡΕΨΙΑΔΗΣ.

Μὰ Δί' οὐ δῆτ' ἔγωγ',

ΣΩΚΡΑΤΗΣ.

Οὐδὲν πάνυ;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐδέν γε πλὴν ἢ τὸ πέος ἐν τῇ δεξιᾷ.

ΣΩΚΡΑΤΗΣ.

Οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς; 730

ΣΤΡΕΨΙΑΔΗΣ.

Περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ.

Αὐτὸς ὅ τι βούλει πρῶτος ἐξευρὼν λέγε.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀκήκοας μυριάκις ἀγὼ βούλομαι,
Περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

ΣΩΚΡΑΤΗΣ.

Ἴθι νυν, καλύπτου καὶ σχάσας τὴν φροντίδα 740
Λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
Ὀρθῶς διαιρῶν καὶ σκοπῶν.

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι τάλας.

ΣΩΚΡΑΤΗΣ.

Ἔχ' ἀτρέμα· κἂν ἀπορῇς τι τῶν νοημάτων,
Ἀφεὶς ἄπελθι· κᾆτα τὴν γνώμην πάλιν
Κίνησον αὖθις, αὐτὸ καὶ ζυγώθρισον. 745

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ Σωκρατίδιον φίλτατον.

ΣΩΚΡΑΤΗΣ.

Τί, ὦ γέρον;

ΣΤΡΕΨΙΑΔΗΣ.

Ἔχω τόκου γνώμην ἀποστερητικήν.

ΣΩΚΡΑΤΗΣ.

Ἐπίδειξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ.

Εἰπὲ δή νύν μοι τοδί·
Γυναῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν
Καθέλοιμι νύκτωρ τὴν σελήνην, εἶτα δὴ 750
Αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,
Ὥσπερ κάτοπτρον, κᾆτα τηροίην ἔχων,—

ΣΩΚΡΑΤΗΣ.

Τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ';

ΣΤΡΕΨΙΑΔΗΣ.

Ὅ τι;
Εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,
Οὐκ ἂν ἀποδοίην τοὺς τόκους.

ΣΩΚΡΑΤΗΣ.

Ὁτιὴ τί δή; 754

ΣΤΡΕΨΙΑΔΗΣ.

Ὁτιὴ κατὰ μῆνα τἀργύριον δανείζεται.

ΣΩΚΡΑΤΗΣ.

Εὖ γ'· ἀλλ' ἕτερον αὖ σοι προβαλῶ τι δεξιόν·
Εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,
Ὅπως ἂν αὐτὴν ἀφανίσειας εἰπέ μοι.

ΣΤΡΕΨΙΑΔΗΣ.

Ὅπως; ὅπως; Οὐκ οἶδ'· ἀτὰρ ζητητέον. 760

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην ἀεί,
Ἀλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν ἀέρα,
Λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός.

ΣΤΡΕΨΙΑΔΗΣ.

Εὕρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
Ὥστ' αὐτὸν ὁμολογεῖν σ' ἐμοί.

ΣΩΚΡΑΤΗΣ.

Ποίαν τινά; 765

ΣΤΡΕΨΙΑΔΗΣ.

Ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον
Ταύτην ἑόρακας, τὴν καλήν, τὴν διαφανῆ,
Ἀφ' ἧς τὸ πῦρ ἅπτουσι;

ΣΩΚΡΑΤΗΣ.

Τὴν ὕαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ.

Ἔγωγε. Φέρε, τί δῆτ' ἂν, εἰ ταύτην λαβών,
Ὁπότε γράφοιτο τὴν δίκην ὁ γραμματεύς, 770
Ἀπωτέρω στὰς ὧδε πρὸς τὸν ἥλιον
Τὰ γράμματ' ἐκτήξαιμι τῆς ἐμῆς δίκης;

ΣΩΚΡΑΤΗΣ.

Σοφῶς γε νὴ τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμ' ὡς ἥδομαι
Ὅτι πεντετάλαντος διαγέγραπταί μοι δίκη.

ΣΩΚΡΑΤΗΣ.

Ἄγε δὴ ταχέως τουτὶ ξυνάρπασον.

ΣΤΡΕΨΙΑΔΗΣ.

Τὸ τί; 775

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Ὅπως ἀποστρέψαις ἂν ἀντιδίκων δίκην,
Μέλλων ὀφλήσειν μὴ παρόντων μαρτύρων.

ΣΤΡΕΨΙΑΔΗΣ.

Φαυλότατα καὶ ῥᾷστ'.

ΣΩΚΡΑΤΗΣ.

Εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ δὴ λέγω·
Εἰ πρόσθεν, ἔτι μιᾶς ἐνεστώσης δίκης,
Πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων. 780

ΣΩΚΡΑΤΗΣ.

Οὐδὲν λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ τοὺς θεοὺς ἔγωγ', ἐπεὶ
Οὐδεὶς κατ' ἐμοῦ τεθνεῶτος εἰσάξει δίκην.

ΣΩΚΡΑΤΗΣ.

Ὑθλεῖς· ἄπερῥ', οὐκ ἂν διδαξαίμην σ' ἔτι.

ΣΤΡΕΨΙΑΔΗΣ.

Ὅτιὴ τί; Ναὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.

ΣΩΚΡΑΤΗΣ.

Ἀλλ' εὐθὺς ἐπιλήθει σύ γ' ἅττ' ἂν καὶ μάθῃς· 785
Ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.

ΣΤΡΕΨΙΑΔΗΣ.

Φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
Τίς ἦν ἐν ᾗ ματτόμεθα μέντοι τἄλφιτα;
Οἴμοι, τίς ἦν;

ΣΩΚΡΑΤΗΣ.

Οὐκ ἐς κόρακας ἀποφθερεῖ,
Ἐπιλησμότατον καὶ σκαιότατον γερόντιον; 790

Google

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι;
Ἀπὸ γὰρ ὀλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.
Ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλεύσατε.

ΧΟΡΟΣ.

Ἡμεῖς μέν, ὦ πρεσβῦτα, συμβουλεύομεν,
Εἴ σοί τις υἱός ἐστιν ἐκτεθραμμένος, 795
Πέμπειν ἐκεῖνον ἀντὶ σαυτοῦ μανθάνειν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' ἔστ' ἔμοιγ' υἱὸς καλός τε κἀγαθός·
Ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω;

ΧΟΡΟΣ.

Σὺ δ' ἐπιτρέπεις;

ΣΤΡΕΨΙΑΔΗΣ.

Εὐσωματεῖ γὰρ καὶ σφριγᾷ,
Κἄστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
Ἀτὰρ μέτειμί γ' αὐτόν· ἢν δὲ μὴ θέλῃ,
Οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
Ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.

ΧΟΡΟΣ.

Ἆρ' αἰσθάνει πλεῖστα δι' ἡμᾶς ἀγάθ' αὐτίχ' ἕξων 805
Μόνας θεῶν; Ὡς
Ἕτοιμος ὅδ' ἐστὶν ἅπαντα δρᾷν
Ὅσ' ἂν κελεύῃς.
Σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπῃρμένου 810
Γνοὺς ἀπολάψεις, ὅ τι πλεῖστον δύνασαι,
Τυχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἑτέρᾳ τρέπεσθαι.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Οὗτοι μὰ τὴν Ὁμίχλην ἔτ' ἐνταυθὶ μενεῖς·
Ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας. 815

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
Οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰδού γ' ἰδοὺ Δί' Ὀλύμπιον· τῆς μωρίας·
Τὸ Δία νομίζειν, ὄντα τηλικουτονί.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τί δὲ τοῦτ' ἐγέλασας ἐτεόν;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐνθυμούμενος 820
Ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά.
Ὅμως γε μὴν πρόσελθ', ἵν' εἰδῇς πλείονα,
Καί σοι φράσω πρᾶγμ' ὃ σὺ μαθὼν ἀνὴρ ἔσει.
Ὅπως δὲ τοῦτο μὴ διδάξῃς μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἰδού· τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

Ὤμοσας νυνὶ Δία. 825

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἔγωγ'.

ΣΤΡΕΨΙΑΔΗΣ.

Ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;
Οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεύς.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλλα τίς;

ΣΤΡΕΨΙΑΔΗΣ.

Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.

Digitized by Google

ΦΕΙΔΙΠΠΙΔΗΣ.

Αἰβοῖ, τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

Ἴσθι τοῦθ' οὕτως ἔχον.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τίς φησι ταῦτα;

ΣΤΡΕΨΙΑΔΗΣ.

Σωκράτης ὁ Μήλιος 830

Καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἴχνη.

ΦΕΙΔΙΠΠΙΔΗΣ.

Σὺ δ' εἰς τοσοῦτο τῶν μανιῶν ἐλήλυθας

Ὥστ' ἀνδράσιν πείθει χολῶσιν;

ΣΤΡΕΨΙΑΔΗΣ.

Εὐσεβεῖ,

Καὶ μηδὲν εἴπῃς φλαῦρον ἄνδρας δεξιοὺς

Καὶ νοῦν ἔχοντας· ὧν ὑπὸ τῆς φειδωλίας 835

Ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο

Οὐδ' εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ

Ὥσπερ τεθνεῶτος καταλόει μου τὸν βίον.

Ἀλλ' ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν; 840

ΣΤΡΕΨΙΑΔΗΣ.

Ἀληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά·

Γνώσει δὲ σαυτὸν ὡς ἀμαθὴς εἶ καὶ παχύς.

Ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οἴμοι, τί δράσω παραφρονοῦντος τοῦ πατρός;

Πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἕλω, 845

Ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Φέρ' ἴδω, σὺ τοῦτον τίνα νομίζεις; εἰπέ μοι

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλεκτρυόνα.

ΣΤΡΕΨΙΑΔΗΣ.

Καλῶς γε. Ταυτηνὶ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλεκτρυόν'.

ΣΤΡΕΨΙΑΔΗΣ.

Ἄμφω ταὐτό; καταγέλαστος εἶ.
Μή νυν τὸ λοιπὸν, ἀλλὰ τήνδε μὲν καλεῖν 850
Ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλεκτρύαιναν; Ταῦτ' ἔμαθες τὰ δεξιὰ
Εἴσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

Χἀτερά γε πόλλ'· ἀλλ' ὅ τι μάθοιμ' ἑκάστοτε,
Ἐπελανθανόμην ἂν εὐθὺς ὑπὸ πλήθους ἐτῶν. 855

ΦΕΙΔΙΠΠΙΔΗΣ.

Διὰ ταῦτα δὴ καὶ θοἰμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οὐκ ἀπολώλεκ' ἀλλὰ καταπεφρόντικα.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τὰς δ' ἐμβάδας ποῖ τέτροφας, ὦ 'νόητε σύ;

ΣΤΡΕΨΙΑΔΗΣ.

Ὥσπερ Περικλέης εἰς τὸ δέον ἀπώλεσα.
Ἀλλ' ἴθι. βάδιζ', ἴωμεν· εἶτα τῷ πατρὶ 860
Πειθόμενος ἐξάμαρτε· κἀγώ τοί ποτε
Οἶδ' ἐξέτει σοι τραυλίσαντι πιθόμενος,
Ὃν πρῶτον ὀβολὸν ἔλαβον Ἡλιαστικόν,

Google

Τούτου 'πριάμην σοι Διασίοις ἁμαξίδα.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει. 865

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ' ὅτι ἐπείσθης. Δεῦρο δεῦρ', ὦ Σώκρατες,
Ἔξελθ'· ἄγω γάρ σοι τὸν υἱὸν τουτονί,
Ἄκοντ' ἀναπείσας.

ΣΩΚΡΑΤΗΣ.

Νηπύτιος γάρ ἐστ' ἔτι,
Καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΔΗΣ.

Αὐτὸς τρίβων εἴης ἄν, εἰ κρέμαιό γε. 870

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἐς κόρακας; καταρᾷ σὺ τῷ διδασκάλῳ;

ΣΩΚΡΑΤΗΣ.

Ἰδοὺ κρέμαι', ὡς ἠλίθιον ἐφθέγξατο
Καὶ τοῖσι χείλεσιν διερρυηκόσιν.
Πῶς ἂν μάθοι ποθ' οὗτος ἀπόφευξιν δίκης
Ἢ κλῆσιν ἢ χαύνωσιν ἀναπειστηρίαν; 875
Καίτοι ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει·
Εὐθύς γέ τοι παιδάριον ὂν τυννουτονὶ
Ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
Ἁμαξίδας τε σκυτίνας εἰργάζετο, 880
Κἀκ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.
Ὅπως δ' ἐκείνω τὼ λόγω μαθήσεται,
Τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα,
Ὃς τἄδικα λέγων ἀνατρέπει τὸν κρείττονα·
Ἐὰν δὲ μή, τὸν γοῦν ἄδικον πάσῃ τέχνῃ. 885

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγοιν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐγὼ δ' ἀπέσομαι· τοῦτο γοῦν μέμνησ', ὅπως
Πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

ΔΙΚΑΙΟΣ.

Χώρει δευρί, δεῖξον σαυτὸν
Τοῖσι θεαταῖς, καίπερ θρασὺς ὤν. 890

ΑΔΙΚΟΣ.

Ἴθ' ὅποι χρῄζεις. Πολὺ γὰρ μᾶλλόν σ'
Ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

Ἀπολεῖς σύ; τίς ὤν;

ΑΔΙΚΟΣ.

Λόγος.

ΔΙΚΑΙΟΣ.

Ἥττων γ' ὤν.

ΑΔΙΚΟΣ.

Ἀλλὰ σὲ νικῶ, τὸν ἐμοῦ κρείττω
Φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ.

Τί σοφὸν ποιῶν; 895

ΑΔΙΚΟΣ.

Γνώμας καινὰς ἐξευρίσκων.

ΔΙΚΑΙΟΣ.

Ταῦτα γὰρ ἀνθεῖ διὰ τουτουσὶ
Τοὺς ἀνοήτους.

ΑΔΙΚΟΣ.

Οὔκ, ἀλλὰ σοφούς.

Digitized by Google

ΔΙΚΑΙΟΣ.

Ἀπολῶ σε κακῶς.

ΑΔΙΚΟΣ.

Εἰπέ, τί ποιῶν;

ΔΙΚΑΙΟΣ.

Τὰ δίκαια λέγων.

ΑΔΙΚΟΣ.

Ἀλλ' ἀνατρέψω 'γαὔτ' ἀντιλέγων·
Οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΣ.

Οὐκ εἶναι φῄς;

ΑΔΙΚΟΣ.

Φέρε γάρ, ποῦ 'στιν;

ΔΙΚΑΙΟΣ.

Παρὰ τοῖσι θεοῖς.

ΑΔΙΚΟΣ.

Πῶς δῆτα δίκης οὔσης ὁ Ζεὺς
Οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ
Δήσας;

ΔΙΚΑΙΟΣ.

Αἰβοῖ, τουτὶ καὶ δὴ
Χωρεῖ τὸ κακόν· δότε μοι λεκάνην.

ΑΔΙΚΟΣ.

Τυφογέρων εἶ κἀνάρμοστος.

ΔΙΚΑΙΟΣ.

Καταπύγων εἶ κἀναίσχυντος,

ΑΔΙΚΟΣ.

Ῥόδα μ' εἴρηκας.

ΔΙΚΑΙΟΣ.

Καὶ βωμολόχος,

Digitized by Google

ΑΔΙΚΟΣ.

Κρίνεσι στεφανοῖς.

ΔΙΚΑΙΟΣ.

Καὶ πατραλοίας.

ΑΔΙΚΟΣ.

Χρυσῷ πάττων μ' οὐ γιγνώσκεις.

ΔΙΚΑΙΟΣ.

Οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδῳ.

ΑΔΙΚΟΣ.

Νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.

ΔΙΚΑΙΟΣ.

Θρασὺς εἶ πολλοῦ.

ΑΔΙΚΟΣ.

Σὺ δέ γ' ἀρχαῖος. 915

ΔΙΚΑΙΟΣ.

Διὰ σὲ δὲ φοιτᾷν
Οὐδεὶς ἐθέλει τῶν μειρακίων·
Καὶ γνωσθήσει ποτ' Ἀθηναίοις
Οἷα διδάσκεις τοὺς ἀνοήτους.

ΑΔΙΚΟΣ.

Αὐχμεῖς αἰσχρῶς.

ΔΙΚΑΙΟΣ.

Σὺ δέ γ' εὖ πράττεις. 920

Καίτοι πρότερόν γ' ἐπτώχευες,
Τήλεφος εἶναι Μυσὸς φάσκων,
Ἐκ πηριδίου
Γνώμας τρώγων Πανδελετείους.

ΑΔΙΚΟΣ.

Ὦ μοι σοφίας ἧς ἐμνήσθης. 925

Digitized by Google

ΔΙΚΑΙΟΣ.

Ὦμοι μανίας τῆς σῆς, πόλεώς θ',
Ἥτις σε τρέφει
Λυμαινόμενον τοῖς μειρακίοις.

ΑΔΙΚΟΣ.

Οὐχὶ διδάξεις τοῦτον Κρόνος ὤν.

ΔΙΚΑΙΟΣ.

Εἴπερ γ' αὐτὸν σωθῆναι χρὴ 930
Καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.

ΑΔΙΚΟΣ.

Δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.

ΔΙΚΑΙΟΣ.

Κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς.

ΧΟΡΟΣ.

Παύσασθε μάχης καὶ λοιδορίας.
Ἀλλ' ἐπίδειξαι 935
Σύ τε τοὺς προτέρους ἅττ' ἐδίδασκες,
Σύ τε τὴν καινὴν
Παίδευσιν, ὅπως ἂν ἀκούσας σφῷν
Ἀντιλεγόντοιν κρίνας φοιτᾷ.

ΔΙΚΑΙΟΣ.

Δρᾷν ταῦτ' ἐθέλω.

ΑΔΙΚΟΣ.

Κἄγωγ' ἐθέλω.

ΧΟΡΟΣ.

Φέρε δὴ πότερος λέξει πρότερος; 940

ΑΔΙΚΟΣ.

Τούτῳ δώσω·
Κᾆτ' ἐκ τούτων ὧν ἂν λέξῃ
Ῥηματίοισιν καινοῖς αὐτὸν

Digitized by Google

Καὶ διανοίαις κατατοξεύσω.
Τὸ τελευταῖον δ', ἢν ἀναγρύζῃ, 945
Τὸ πρόσωπον ἅπαν καὶ τὠφθαλμὼ
Κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν
Ὑπὸ τῶν γνωμῶν ἀπολεῖται.

ΧΟΡΟΣ.

Νῦν δείξετον τῷ πισύνῳ τοῖς περιδεξίοισι 949
Λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις,
Ὁπότερος αὐτοῖν λέγων ἀμείνων φανήσεται.
Νῦν γὰρ ἅπας ἐνθάδε κίνδυνος ἀνεῖται σοφίας, 955
Ἧς πέρι τοῖς ἐμοῖς φίλοις ἔστιν ἀγὼν μέγιστος.
Ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς στεφανώσας,
Ῥῆξον φωνὴν ᾗτινι χαίρεις, καὶ τὴν σαυτοῦ φύσιν εἰπέ. 960

ΔΙΚΑΙΟΣ.

Λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὡς διέκειτο,
Ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη νενόμιστο.
Πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδέν' ἀκοῦσαι·
Εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ
Τοὺς κωμήτας γυμνοὺς ἀθρόους, κεἰ κριμνώδη κατανίφοι. 965
Εἶτ' αὖ προμαθεῖν ᾄσμ' ἐδίδασκεν, τῷ μηρῷ μὴ ξυνέχοντας,
Ἢ "Παλλάδα περσέπολιν δεινὰν," ἢ "Τηλέπορόν τι βόαμα,"

Digitized by Google

Εντειναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες παρέδωκαν.
Εἰ δέ τις αὐτῶν βωμολοχεύσαιτ' ἢ κάμψειέν τινα καμπην,
Οἵας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολοκάμπτους, 971
Ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων.
Ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβαλέσθαι
Τοὺς παῖδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές·
Εἶτ' αὖ πάλιν αὖθις ἀνισταμένους συμψῆσαι, καὶ προνοεῖσθαι 975
Εἴδωλον τοῖσιν ἐρασταῖσιν τῆς ἥβης μὴ καταλείπειν.
Ἠλείψατο δ' ἂν τοὐμφαλοῦ οὐδεὶς παῖς ὑπένερθεν τότ' ἂν ὥστε
Τοῖς αἰδοίοισι δρόσος καὶ χνοῦς ὥσπερ μήλοισιν ἐπήνθει·
Οὐδ' ἂν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν ἐραστὴν
Αὐτὸς ἑαυτὸν προαγωγεύων τοῖς ὀφθαλμοῖς ἐβάδιζεν, 980
Οὐδ' ἂν ἑλέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ῥαφανῖδος,
Οὐδ' ἂν ἄνηθον τῶν πρεσβυτέρων ἁρπάζειν οὐδὲ σέλινον,
Οὐδ' ὀψοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἴσχειν τὼ πόδ' ἐναλλάξ.

Digitized by Google

ΑΔΙΚΟΣ.

Ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα,
Καὶ Κηκείδου καὶ Βουφονίων.

ΔΙΚΑΙΟΣ.

Ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα, 985
Ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡ 'μὴ παίδευσις ἔθρεψεν.
Σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοις προδιδάσκεις ἐντετυλίχθαι·
Ὥστε μ' ἀπάγχεσθ' ὅταν, ὀρχεῖσθαι Παναθηναίοις δέον αὐτοὺς,
Τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογενείης.
Πρὸς ταῦτ', ὦ μειράκιον, θαῤῥῶν ἐμὲ τὸν κρείττω λόγον αἱροῦ· 990
Κἀπιστήσει μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι
Καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἂν σκώπτῃ τίς σε, φλέγεσθαι·
Καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσιν,
Καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, ἄλλο τε μηδὲν
Αἰσχρὸν ποιεῖν, ὅτι τῆς Αἰδοῦς μέλλεις τἄγαλμ' ἀναπλάττειν· 995
Μηδ' εἰς ὀρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα κεχηνώς,
Μήλῳ βληθεὶς ὑπὸ πορνιδίου, τῆς εὐκλείας ἀποθραυσθῇς·

Digitized by Google

Μηδ' ἀντειπεῖν τῷ πατρὶ μηδέν, μηδ' Ἰαπετὸν καλέσαντα
Μνησικακῆσαι τὴν ἡλικίαν, ἐξ ἧς ἐνεοττοτροφήθης.

ΑΔΙΚΟΣ.

Εἰ ταῦτ', ὦ μειράκιον, πείσει τούτῳ, νη τὸν Διόνυσον 1000
Τοῖς Ἱπποκράτους υἱέσιν εἴξεις, καί σε καλοῦσι βλιτομάμμαν.

ΔΙΚΑΙΟΣ.

Ἀλλ' οὖν λιπαρός γε καὶ εὐανθὴς ἐν γυμνασίοις διατρίψεις,
Οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἷάπερ οἱ νῦν,
Οὐδ' ἑλκόμενος περὶ πραγματίου γλισχραντιλογεξεπιτρίπτου·
Ἀλλ' εἰς Ἀκαδήμειαν κατιὼν ὑπὸ ταῖς μορίαις ἀποθρέξει 1005
Στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος ἡλικιώτου,
Μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,
Ἦρος ἐν ὥρᾳ χαίρων, ὁπόταν πλάτανος πτελέᾳ ψιθυρίζῃ.
Ἢν ταῦτα ποιῇς ἁγὼ φράζω,
Καὶ πρὸς τούτοις προσέχῃς τὸν νοῦν, 1010
Ἕξεις ἀεὶ στῆθος λιπαρόν,
Χροιὰν λευκήν, ὤμους μεγάλους,
Γλῶτταν βαιάν, πυγὴν μεγάλην,
Πόσθην μικράν.

Digitized by Google

Ἣν δ' ἅπερ οἱ νῦν ἐπιτηδεύῃς, 1015
Πρῶτα μὲν ἕξεις χροιὰν ὠχράν,
Ὦμους μικρούς, στῆθος λεπτόν,
Γλῶτταν μεγάλην, πυγὴν μικράν,
Κωλῆν μεγάλην, ψήφισμα μακρόν,
Καὶ σ' ἀναπείσει
Τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγεῖσθαι, 1020
Τὸ καλὸν δ' αἰσχρόν·
Καὶ πρὸς τούτοις τῆς Ἀντιμάχου
Καταπυγοσύνης ἀναπλήσει.

ΧΟΡΟΣ.

Ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν, 1024
Ὡς ἡδύ σου τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος.
Εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότ' ἐπὶ
Τῶν προτέρων. Πρὸς οὖν τάδ', ὦ κομψοπρεπῆ μοῦσαν ἔχων, 1030
Δεῖ σε λέγειν τι καινόν, ὡς εὐδοκίμηκεν ἀνήρ.
Δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
Εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις. 1035

ΑΔΙΚΟΣ.

Καὶ μὴν πάλαι γ' ἐπνιγόμην τὰ σπλάγχνα, κἀπεθύμουν
Ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
Ἐγὼ γὰρ ἥττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
Ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα
Καὶ τοῖς νόμοις καὶ ταῖς δίκαις τἀναντί' ἀντιλέξαι. 1040
Καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
Αἱρούμενον τοὺς ἥττονας λόγους ἔπειτα νικᾶν.

Digitized by Google

Σκέψαι δὲ τὴν παίδευσιν ᾗ πέποιθεν ὡς ἐλέγξω,—
Ὅστις σε θερμῷ φησι λοῦσθαι πρῶτον οὐκ ἐάσειν.
Καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά; 1045

ΔΙΚΑΙΟΣ.

Ὁτιὴ κάκιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

ΑΔΙΚΟΣ.

Ἐπίσχες· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.
Καί μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ' ἄριστον
Ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονῆσαι;

ΔΙΚΑΙΟΣ.

Ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω. 1050

ΑΔΙΚΟΣ.

Ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;
Καίτοι τίς ἀνδρειότερος ἦν;

ΔΙΚΑΙΟΣ.

Ταῦτ' ἐστὶ, ταῦτ' ἐκεῖνα,
Ἃ τῶν νεανίσκων ἀεὶ δι' ἡμέρας λαλούντων
Πλῆρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαίστρας.

ΑΔΙΚΟΣ.

Εἶτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινῶ. 1055
Εἰ γὰρ πονηρὸν ἦν, Ὅμηρος οὐδέποτ' ἂν ἐποίει
Τὸν Νέστορ' ἀγορητὴν ἂν οὐδὲ τοὺς σοφοὺς ἅπαντας.
Ἄνειμι δῆτ' ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν ὁδὶ μὲν

Οὔ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δὲ φημί.
Καὶ σωφρονεῖν αὖ φησὶ χρῆναι· δύο κακὼ μεγίστω. 1060
Ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη
Ἀγαθόν τι γενόμενον, φράσον, καί μ' ἐξέλεγξον εἰπών.

ΔΙΚΑΙΟΣ.

Πολλοῖς. Ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

ΑΔΙΚΟΣ.

Μάχαιραν; ἀστεῖόν γε κέρδος ἔλαβεν ὁ κακοδαίμων.
Ὑπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα πολλὰ 1065
Εἵληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.

ΔΙΚΑΙΟΣ.

Καὶ τὴν Θέτιν γ' ἔγημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.

ΑΔΙΚΟΣ.

Κᾆτ' ἀπολιποῦσά γ' αὐτὸν ᾤχετ'· οὐ γὰρ ἦν ὑβριστὴς
Οὐδ' ἡδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχίζειν·
Γυνὴ δὲ σιναμωρουμένη χαίρει· σὺ δ' εἶ κρόνιππος. 1070
Σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα
Ἃ 'νεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,
Παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν.

Καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῇς;
Εἶεν. Πάρειμ' ἐντεῦθεν ἐς τὰς τῆς φύσεως ἀνάγκας. 1075
Ἥμαρτες, ἠράσθης, ἐμοίχευσάς τι, κᾆτ' ἐλήφθης·
Ἀπόλωλας· ἀδύνατος γὰρ εἶ λέγειν. Ἐμοὶ δ' ὁμιλῶν,
Χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.
Μοιχὸς γὰρ ἦν τύχῃς ἁλούς, τάδ' ἀντερεῖς πρὸς αὐτόν,
Ὡς οὐδὲν ἠδίκηκας· εἶτ' εἰς τὸν Δί' ἐπανενεγκεῖν, 1080
Κἀκεῖνος ὡς ἥττων ἔρωτός ἐστι καὶ γυναικῶν·
Καίτοι σὺ θνητὸς ὢν θεοῦ πῶς μεῖζον ἂν δύναιο;

ΔΙΚΑΙΟΣ.

Τί δ' ἢν ῥαφανιδωθῇ πιθόμενός σοι τέφρᾳ τε τιλθῇ;
Ἕξει τίνα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτος εἶναι;

ΑΔΙΚΟΣ.

Ἢν δ' εὐρύπρωκτος ᾖ, τί πείσεται κακόν; 1085

ΔΙΚΑΙΟΣ.

Τί μὲν οὖν ἂν ἔτι μεῖζον πάθοι τούτου ποτέ;

ΑΔΙΚΟΣ.

Τί δῆτ' ἐρεῖς, ἢν τοῦτο νικηθῇς ἐμοῦ;

ΔΙΚΑΙΟΣ.

Σιγήσομαι. Τί δ' ἄλλο;

ΑΔΙΚΟΣ.

Φέρε δή μοι φράσον
Συνηγοροῦσιν ἐκ τινων;

Digitized by Google

ΔΙΚΑΙΟΣ.

Ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.

Πείθομαι.

Τί δαί; τραγῳδοῦσ' ἐκ τίνων;

ΔΙΚΑΙΟΣ.

Ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.

Εὖ λέγεις.

Δημηγοροῦσι δ' ἐκ τίνων;

ΔΙΚΑΙΟΣ.

Ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΣ.

Ἆρα δῆτ'

Ἔγνωκας ὡς οὐδὲν λέγεις;

Καὶ τῶν θεατῶν ὁπότεροι

Πλείους σκόπει.

ΔΙΚΑΙΟΣ.

Καὶ δὴ σκοπῶ.

ΑΔΙΚΟΣ.

Τί δῆθ' ὁρᾷς;

ΔΙΚΑΙΟΣ.

Πολὺ πλείονας, νὴ τοὺς θεούς,

Τοὺς εὐρυπρώκτους· τουτονὶ

Γοῦν οἶδ' ἐγὼ κἀκεινονὶ

Καὶ τὸν κομήτην τουτονί.

ΑΔΙΚΟΣ.

Τί δῆτ' ἐρεῖς;

ΔΙΚΑΙΟΣ.

Ἡττήμεθ', ὦ κινούμενοι,

Digitized by Google

Πρὸς τῶν θεῶν δέξασθέ μου
Θοἰμάτιον, ὡς
Ἐξαυτομολῶ πρὸς ὑμᾶς.

ΣΩΚΡΑΤΗΣ.

Τί δῆτα, πότερα τοῦτον ἀπάγεσθαι λαβὼν 1105
Βούλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν;

ΣΤΡΕΨΙΑΔΗΣ.

Δίδασκε καὶ κόλαζε, καὶ μέμνησ' ὅπως
Εὖ μοι στομώσεις αὐτόν, ἐπὶ μὲν θἄτερα
Οἷαν δικιδίοις, τὴν δ' ἑτέραν αὐτοῦ γνάθον
Στόμωσον οἷαν ἐς τὰ μείζω πράγματα 1110

ΣΩΚΡΑΤΗΣ.

Ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὠχρὸν μὲν οὖν, οἶμαί γε, καὶ κακοδαίμονα.

ΧΟΡΟΣ.

Χωρεῖτέ νυν. Οἶμαι δέ σοι ταῦτα μεταμελήσειν.
Τοὺς κριτὰς ἃ κερδανοῦσιν, ἤν τι τόνδε τὸν χορὸν 1115
Ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.
Πρῶτα μὲν γάρ, ἢν νεᾷν βούλησθ' ἐν ὥρᾳ τοὺς ἀγρούς,
Ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.
Εἶτα τὸν καρπόν τε καὶ τὰς ἀμπέλους φυλάξομεν,
Ὥστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπομβρίαν. 1120
Ἢν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὢν οὔσας θεάς,
Προσχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,

Digitized by Google

Λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χω
ρίου.
Ἡνίκ' ἂν γὰρ αἵ τ' ἐλᾶαι βλαστάνωσ' αἵ τ' ἄμ-
πελοι,
Ἀποκεκόψονται· τοιαύταις σφενδόναις παιήσο-
μεν. 1125
Ἢν δὲ πλινθεύοντ' ἴδωμεν, ὕσομεν καὶ τοῦ τέγους
Τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συν-
τρίψομεν.
Κἂν γαμῇ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φί-
λων,
Ὕσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται
Κἂν ἐν Αἰγύπτῳ τυχεῖν ὧν μᾶλλον ἢ κρῖναι κα-
κῶς. 1130

ΣΤΡΕΨΙΑΔΗΣ.

Πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,
Εἶθ', ἣν ἐγὼ μάλιστα πασῶν ἡμερῶν
Δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
Εὐθὺς μετὰ ταύτην ἔστ' ἕνη τε καὶ νέα.
Πᾶς γάρ τις ὄμνυσ', οἷς ὀφείλων τυγχάνω, 1135
Θείς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κἀξολεῖν,
Ἐμοῦ μέτρι' ἄττα καὶ δίκαι' αἰτουμένου·
"Ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβῃς,
Τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες," οὔ φασίν ποτε
Οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με 1140
Ὡς ἀδικός εἰμι, καὶ δικάσεσθαί φασί μοι.
Νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,
Εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.
Τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.
Παῖ, ἠμί, παῖ παῖ.

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Στρεψιάδην ἀσπάζομαι. 1145

ΣΤΡΕΨΙΑΔΗΣ.

Κἄγωγέ σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ.
Χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.
Καί μοι τὸν υἱόν, εἰ μεμάθηκε τὸν λόγον
Ἐκεῖνον, εἴφ', ὃν ἀρτίως εἰσήγαγες.

ΣΩΚΡΑΤΗΣ.

Μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ', ὦ παμβασίλεια Ἀπαιόλη. 1150

ΣΩΚΡΑΤΗΣ.

Ὥστ' ἀποφύγοις ἂν ἥντιν' ἂν βούλῃ δίκην.

ΣΤΡΕΨΙΑΔΗΣ.

Κεἰ μάρτυρες παρῆσαν, ὅτ' ἐδανειζόμην;

ΣΩΚΡΑΤΗΣ.

Πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.

ΣΤΡΕΨΙΑΔΗΣ.

Βοάσομαί τἄρα τὰν ὑπέρτονον
Βοάν. Ἰώ, κλάετ' ὦ 'βολοστάται, 1155
Αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων·
Οὐδὲν γὰρ ἄν με φλαῦρον ἐργάσαισθ' ἔτι·
Οἷος ἐμοὶ τρέφεται
Τοῖσδ' ἐνὶ δώμασι παῖς,
Ἀμφήκει γλώττῃ λάμπων, 1160
Πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
Λυσανίας πατρῴων μεγάλων κακῶν·
Ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.
Ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων, 1165
Ἄϊε σοῦ πατρός.

Digitized by Google

ΣΩΚΡΑΤΗΣ.

Ὅδ' ἐκεῖνος ἀνήρ.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ φίλος, ὦ φίλος.

ΣΩΚΡΑΤΗΣ.

Ἄπιθι λαβὼν τὸν υἱόν.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰὼ ἰὼ τέκνον.

Ἰοὺ ἰού. 1170

Ὡς ἥδομαί σου πρῶτα τὴν χροιὰν ἰδών.

Νῦν μέν γ' ἰδεῖν εἶ πρῶτον ἐξαρνητικὸς

Κἀντιλογικος, καὶ τοῦτο τοὐπιχώριον

Ἀτεχνῶς ἐπανθεῖ τὸ "τί λέγεις σύ;" καὶ δοκεῖν

Ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ', οἶδ' ὅ-

τι. 1175

Ἐπὶ τοῦ προσώπου τ' ἐστὶν Ἀττικὸν βλέπος.

Νῦν οὖν ὅπως σώσεις μ', ἐπεὶ κἀπώλεσας.

ΦΕΙΔΙΠΠΙΔΗΣ.

Φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΑΔΗΣ.

Τὴν ἔνην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἔνη γάρ ἐστι καὶ νέα τις ἡμέρα;

ΣΤΡΕΨΙΑΔΗΣ.

Εἰς ἦν γε θήσειν τὰ πρυτανεῖά φασί μοι. 1180

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀπολοῦσ' ἄρ αὖθ' οἱ θέντες· οὐ γὰρ ἔσθ' ὅπως

Μί' ἡμέρα γένοιτ' ἂν ἡμέραι δύο.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἂν γένοιτο;

Digitized by Google

ΦΕΙΔΙΠΠΙΔΗΣ.

Πῶς γάρ; εἰ μή πέρ γ' ἅμα
Αὐτὴ γένοιτ' ἂν γραῦς τε καὶ νέα γυνή.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ μὴν νενόμισταί γ'.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐ γάρ, οἶμαι, τὸν νόμον 1185
Ἴσασιν ὀρθῶς ὅ τι νοεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

Νοεῖ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.

Τουτὶ μὲν οὐδέν πω πρὸς ἔνην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἐκεῖνος οὖν τὴν κλῆσιν εἰς δύ' ἡμέρας
Ἔθηκεν, εἴς γε τὴν ἔνην τε καὶ νέαν, 1190
Ἵν' αἱ θέσεις γίγνοιντο τῇ νουμηνίᾳ.

ΣΤΡΕΨΙΑΔΗΣ.

Ἵνα δὴ τί τὴν ἔνην προσέθηκεν;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἵν', ὦ μέλε,
Παρόντες οἱ φεύγοντες ἡμέρᾳ μιᾷ
Πρότερον ἀπαλλάττοιν θ' ἑκόντες, εἰ δὲ μή,
Ἕωθεν ὑπανιῶντο τῇ νουμηνίᾳ. 1195

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς οὐ δέχονται δῆτα τῇ νουμηνίᾳ
Ἀρχαὶ τὰ πρυτανεῖ', ἀλλ' ἔνῃ τε καὶ νέᾳ;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι παθεῖν.

Digitized by Google

Ἵν' ὡς τάχιστα τὰ πρυτανεῖ' ὑφελοίατο,
Διὰ τοῦτο προὐτένθευσαν ἡμέρᾳ μιᾷ. 1200

ΣΤΡΕΨΙΑΔΗΣ.

Εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,
Ἡμέτερα κέρδη τῶν σοφῶν, ὄντες λίθοι,
Ἀριθμός, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
Ὥστ' εἰς ἐμαυτὸν καὶ τὸν υἱὸν τουτονὶ
Ἐπ' εὐτυχίαισιν ᾀστέον μοὐγκώμιον. 1205
Μάκαρ ὦ Στρεψίαδες,
Αὐτός τ' ἔφυς ὡς σοφός,
Χοῖον τὸν υἱὸν τρέφεις,
Φήσουσι δή μ' οἱ φίλοι
Χοὶ δημόται 1210
Ζηλοῦντες ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
Ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἑστιᾶσαι.

ΠΑΣΙΑΣ.

Εἶτ' ἄνδρα τῶν αὑτοῦ τι χρὴ προϊέναι;
Οὐδέποτέ γ', ἀλλὰ κρεῖττον ἦν εὐθὺς τότε 1215
Ἀπερυθριᾶσαι μᾶλλον ἢ σχεῖν πράγματα,
Ὅτε τῶν ἐμαυτοῦ γ' ἕνεκα νυνὶ χρημάτων
Ἕλκω σε κλητεύσοντα, καὶ γενήσομαι
Ἐχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότῃ.
Ἀτὰρ οὐδέποτέ γε τὴν πατρίδα καταισχυνῶ. 1220
Ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην

ΣΤΡΕΨΙΑΔΗΣ.

Τίς οὑτοσί;

ΠΑΣΙΑΣ

Ἐς τὴν ἔνην τε καὶ νέαν

ΣΤΡΕΨΙΑΔΗΣ.

Μαρτύρομαι,

Google

Ὅτι ἐς δύ' εἶπεν ἡμέρας. Τοῦ χρήματος;

ΠΑΣΙΑΣ.

Τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος
Τὸν ψαρὸν ἵππον.

ΣΤΡΕΨΙΑΔΗΣ.

Ἵππον; οὐκ ἀκούετε;— 1225
Ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἱππικήν.

ΠΑΣΙΑΣ.

Καὶ νὴ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ.

Μὰ τὸν Δί'· οὐ γάρ πω τότ' ἐξηπίστατο
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑΣΙΑΣ.

Νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ; 1230

ΣΤΡΕΨΙΑΔΗΣ.

Τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

ΠΑΣΙΑΣ.

Καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεούς;

ΣΤΡΕΨΙΑΔΗΣ.

Ποίους θεούς;

ΠΑΣΙΑΣ.

Τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ.

ΣΤΡΕΨΙΑΔΗΣ.

Νὴ Δία,
Κἂν προσκαταθείην γ', ὥστ' ὀμόσαι, τριώβολον. 1235

ΠΑΣΙΑΣ.

Ἀπόλοιο τοίνυν ἕνεκ' ἀναιδείας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ.

Ἁλσὶν διασμηχθεὶς ὄναιτ' ἂν οὑτοσί.

Digitized by Google

ΠΑΣΙΑΣ.

Οἴμ' ὡς καταγελᾷς.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐξ χοᾶς χωρήσεται.

ΠΑΣΙΑΣ.

Οὔ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς
Ἐμοῦ καταπροίξει.

ΣΤΡΕΨΙΑΔΗΣ.

Θαυμασίως ἥσθην θεοῖς, 1240
Καὶ Ζεὺς γέλοιος ὀμνύμενος τοῖς εἰδόσιν.

ΠΑΣΙΑΣ.

Ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
Ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ' εἴτε μή,
Ἀπόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΑΔΗΣ.

Ἔχε νυν ἥσυχος.
Ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαί σοι σαφῶς. 1245

ΠΑΣΙΑΣ.

Τί σοι δοκεῖ δράσειν;

ΜΑΡΤΤΣ.

Ἀποδώσειν μοι δοκεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

Ποῦ 'σθ' οὗτος ἀπαιτῶν με τἀργύριον; Λέγε,
Τουτὶ τί ἐστί;

ΠΑΣΙΑΣ.

Τοῦθ' ὅ τι ἐστί; κάρδοπος.

ΣΤΡΕΨΙΑΔΗΣ.

Ἔπειτ' ἀπαιτεῖς τἀργύριον τοιοῦτος ὤν;
Οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί, 1250
Ὅστις καλέσειε κάρδοπον τὴν καρδόπην.

Google

ΠΑΣΙΑΣ.

Οὐκ ἄρ' ἀποδώσεις;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐχ, ὅσον γέ μ' εἰδέναι.
Οὔκουν ἀνύσας τι θᾶττον ἀπολιταργιεῖς
Ἀπὸ τῆς θύρας;

ΠΑΣΙΑΣ.

Ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι
Θήσω πρυτανεῖ' ἢ μηκέτι ζῴην ἐγώ. 1255

ΣΤΡΕΨΙΑΔΗΣ.

Προσαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.
Καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,
Ὅτιὴ 'κάλεσας εὐηθικῶς τὴν κάρδοπον.

ΑΜΥΝΙΑΣ.

Ἰώ μοί μοι.

ΣΤΡΕΨΙΑΔΗΣ.

Ἔα.
Τίς οὑτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὔ τί που 1260
Τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο;

ΑΜΥΝΙΑΣ.

Τί δ' ὅστις εἰμί, τοῦτο βούλεσθ' εἰδέναι;
Ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ.

Κατὰ σεαυτόν νυν τρέπου

ΑΜΥΝΙΑΣ.

Ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντυγες
Ἵππων ἐμῶν· ὦ Παλλάς, ὥς μ' ἀπώλεσας. 1265

ΣΤΡΕΨΙΑΔΗΣ.

Τί δαί σε Τληπόλεμός ποτ' εἴργασται κακόν;

Digitized by Google

ΑΜΥΝΙΑΣ.

Μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλά μοι τὰ χρήματα
Τὸν υἱὸν ἀποδοῦναι κέλευσον ἃ ᾽λαβεν,
᾽Αλλως τε μέντοι καὶ κακῶς πεπραγότι.

ΣΤΡΕΨΙΑΔΗΣ

Τὰ ποῖα ταῦτα χρήμαθ' ;

ΑΜΥΝΙΑΣ.

᾽Α 'δανείσατο. 1270

ΣΤΡΕΨΙΑΔΗΣ.

Κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

ΑΜΥΝΙΑΣ.

᾽Ιππους ἐλαύνων ἐξέπεσον νὴ τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών ;

ΑΜΥΝΙΑΣ.

Ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι ;

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγιαίνεις.

ΑΜΥΝΙΑΣ.

Τί δαί ; 1275

ΣΤΡΕΨΙΑΔΗΣ.

Τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς.

ΑΜΥΝΙΑΣ.

Σὺ δὲ νὴ τὸν ᾽Ερμῆν προσκεκλῆσθαί μοι δοκεῖς,
Εἰ μἀποδώσεις τἀργύριον.

ΣΤΡΕΨΙΑΔΗΣ.

Κάτειπέ νυν,
Πότερα νομίζεις καινὸν ἀεὶ τὸν Δία
᾽Υειν ὕδωρ ἑκάστοτ', ἢ τὸν ἥλιον 1280
᾽Ελκειν κάτωθεν ταὐτὸ τοῦθ' ὕδωρ πάλιν ;

Digitized by Google

ΑΜΥΝΙΑΣ.

Οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς οὖν ἀπολαβεῖν τἀργύριον δίκαιος εἶ,
Εἰ μηδὲν οἶσθα τῶν μετεώρων πραγμάτων;

ΑΜΥΝΙΑΣ.

Ἀλλ' εἰ σπανίζεις, τἀργυρίου μοι τὸν τόκον 1285
Ἀπόδος γε.

ΣΤΡΕΨΙΑΔΗΣ.

Τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

ΑΜΥΝΙΑΣ.

Τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
Πλέον πλέον τἀργύριον ἀεὶ γίγνεται,
Ὑποῤῥέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

Καλῶς λέγεις.
Τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα 1290
Νυνὶ νομίζεις ἢ πρὸ τοῦ;

ΑΜΥΝΙΑΣ.

Μὰ Δί', ἀλλ' ἴσην.
Οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

Κᾆτα πῶς
Αὕτη μέν, ὦ κακόδαιμον, οὐδὲν γίγνεται
Ἐπιῤῥεόντων τῶν ποταμῶν πλείων, σὺ δὲ
Ζητεῖς ποιῆσαι τἀργύριον πλεῖον τὸ σόν; 1295
Οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;
Φέρε μοι τὸ κέντρον.

ΑΜΥΝΙΑΣ.

Ταῦτ' ἐγὼ μαρτύρομαι

Google

ΣΤΡΕΨΙΑΔΗΣ.

Ὕπαγε, τί μέλλεις; οὐκ ἐλᾷς, ὦ σαμφόρα;

ΑΜΥΝΙΑΣ.

Ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν;

ΣΤΡΕΨΙΑΔΗΣ.

Ἄιξεις; ἐπιαλῶ
Κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον. 1300
Φεύγεις; ἔμελλον σ' ἄρα κινήσειν ἐγὼ
Αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

ΧΟΡΟΣ.

Οἷον τὸ πραγμάτων ἐρᾷν φλαύρων· ὁ γὰρ
Γέρων ὅδ' ἐξαρθεὶς
Ἀποστερῆσαι βούλεται 1305
Τὰ χρήμαθ' ἃ 'δανείσατο·
Κοὐκ ἔσθ' ὅπως οὐ τήμερον
Λήψεταί τι πρᾶγμ', ὃ τοῦ-
τον ποιήσει τὸν σοφιστὴν * *
* ὧν πανουργεῖν ἤρξατ', ἐξαίφνης λαβεῖν κα-
κόν τι. 1310
Οἶμαι γὰρ αὐτὸν αὐτίχ' εὑρήσειν ὅπερ
Πάλαι ποτ' εζήτει,
Εἶναι τὸν υἱὸν δεινόν οἱ
Γνώμας ἐναντίας λέγειν
Τοῖσιν δικαίοις, ὥστε νι- 1315
κᾷν ἅπαντας οἷσπερ ἂν
Ξυγγένηται, κἂν λέγῃ παμπόνηρ'.
Ἴσως δ' ἴσως βουλήσεται κἄφωνον αὐτὸν εἶναι. 1320

ΣΤΡΕΨΙΑΔΗΣ.

Ἰοὺ ἰού.
Ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται.

Digitized by Google

Ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.
Οἴμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
Ὦ μιαρέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΔΗΣ.

Φήμ', ὦ πάτερ. 1325

ΣΤΡΕΨΙΑΔΗΣ.

Ὁρᾶθ' ὁμολογοῦνθ' ὅτι με τύπτει.

ΦΕΙΔΙΠΠΙΔΗΣ.

Καὶ μάλα.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ μιαρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΔΗΣ.

Αὖθις με ταὐτὰ ταῦτα καὶ πλείω λέγε.
Ἄρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ λακκόπρωκτε.

ΦΕΙΔΙΠΠΙΔΗΣ.

Πάττε πολλοῖς τοῖς ῥόδοις. 1330

ΣΤΡΕΨΙΑΔΗΣ.

Τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

Κἀποφανῶ γε νὴ Δία
Ὡς ἐν δίκῃ σ' ἔτυπτον.

ΣΤΡΕΨΙΑΔΗΣ.

Ὦ μιαρώτατε,
Καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκῃ;

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἔγωγ' ἀποδείξω, καί σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ.

Τουτὶ σὺ νικήσεις;

Digitized by Google

ΦΕΙΔΙΠΠΙΔΗΣ.

Πολύ γε καὶ ῥᾳδίως. 1335

Ἑλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

Ποίοιν λόγοιν;

ΦΕΙΔΙΠΠΙΔΗΣ.

Τὸν κρείττον', ἢ τὸν ἥττονα.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐδιδαξάμην μέντοι σε νὴ Δί', ὦ μέλε,
Τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
Μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν 1340
Τὸν πατέρα τύπτεσθ' ἐστὶν ὑπὸ τῶν υἱέων.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλλ' οἴομαι μέντοι σ' ἀναπείσειν, ὥστε γε
Οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

ΧΟΡΟΣ.

Σὸν ἔργον, ὦ πρεσβῦτα, φροντίζειν ὅπῃ 1345
Τὸν ἄνδρα κρατήσεις,
Ὡς οὗτος, εἰ μή τῳ 'πεποίθειν, οὐκ ἂν ἦν
Οὕτως ἀκόλαστος.
Ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλον γέ τοι
Τὸ λῆμα τὸ τἀνδρός. 1350
Ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι
Ἤδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο
δράσεις.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ μὴν ὅθεν γε πρῶτον ἠρξάμεσθα λοιδορεῖσθαι
Ἐγὼ φράσω· 'πειδὴ γὰρ εἱστιώμεθ', ὥσπερ ἴστε,

Digitized by Google

Πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα 1355
Ἆισαι Σιμωνίδου μέλος, τὸν Κριόν, ὡς ἐπέχθη.
Ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν
Ἄιδειν τε πίνονθ', ὥσπερεὶ κάχρυς γυναῖκ' ἀλοῦσαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἄρα τύπτεσθαί τε καὶ πατεῖσθαι,
Ἄιδειν κελεύονθ', ὥσπερεὶ τέττιγας ἑστιῶντα; 1360

ΣΤΡΕΨΙΑΔΗΣ.

Τοιαῦτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἷάπερ νῦν,
Καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητήν.
Κἀγὼ μόλις μέν, ἀλλ' ὅμως ἠνεσχόμην τὸ πρῶτον·
Ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυῤῥίνην λαβόντα
Τῶν Αἰσχύλου λέξαι τί μοι· κᾆθ' οὗτος εὐθὺς εἶπεν, 1365
" Ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς,
Ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν."
Κἀνταῦθα πῶς οἴεσθέ μου τὴν καρδίαν ὀρεχθεῖν;
Ὅμως δὲ τὸν θυμὸν δακὼν ἔφην, Σὺ δ' ἀλλὰ τούτων
Λέξον τι τῶν νεωτέρων, ἅττ' ἐστὶ τὰ σοφὰ ταῦτα. 1370
Ὁ δ' εὐθὺς ᾖσ' Εὐριπίδου ῥῆσίν τιν', ὡς ἐκίνει
Ἀδελφός, ὦ 'λεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
Κἀγὼ οὐκέτ' ἐξηνεσχόμην, ἀλλ' εὐθὺς ἐξαράττω
Πολλοῖς κακοῖς καὶσχροῖσι· κᾆτ' ἐντεῦθεν, οἷον εἰκός,

Digitized by Google

Ἔπος πρὸς ἔπος ἠρειδόμεσθ' · εἶθ' οὗτος ἐπαναπηδᾷ, 1375
Κἄπειτ' ἔφλα με κἀσπόδει κἄπνιγε κἀπέτριβεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὔκουν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς,
Σοφώτατον;

ΣΤΡΕΨΙΑΔΗΣ.

Σοφώτατον γ' ἐκεῖνον, ὦ τί σ' εἴπω;
Ἀλλ' αὖθις αὖ τυπτήσομαι.

ΦΕΙΔΙΠΠΙΔΗΣ.

Νὴ τὸν Δί', ἐν δίκῃ γ' ἄν.

ΣΤΡΕΨΙΑΔΗΣ.

Καὶ πῶς δικαίως; ὅστις ὦ 'ναίσχυντέ σ' ἐξέθρεψα, 1380
Αἰσθανόμενός σου πάντα τραυλίζοντος, ὅ τι νοοίης.
Εἰ μέν γε βρῦν εἴποις, ἐγὼ γνοὺς ἂν πιεῖν ἐπέσχον·
Μαμμᾶν δ' ἂν αἰτήσαντος ἧκόν σοι φέρων ἂν ἄρτον·
Κακκᾶν δ' ἂν οὐκ ἔφθης φράσαι, κἀγὼ λαβὼν θύραζε
Ἐξέφερον ἂν καὶ προὐσχόμην σε· σὺ δ' ἐμὲ νῦν ἀπάγχων 1385
Βοῶντα καὶ κεκραγόθ' ὅτι
Χεζητιῴην, οὐκ ἔτλης.
Ἔξω 'ξενεγκεῖν, ὦ μιαρέ,
Θύραζέ μ', ἀλλὰ πνιγόμενος
Αὐτοῦ 'ποίησα κακκᾶν. 1390

ΧΟΡΟΣ.

Οἶμαί γε τῶν νεωτέρων τὰς καρδίας
Πηδᾷν, ὅ τι λέξει.

Digitized by Google

Εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος
Λαλῶν ἀναπείσει,
Τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν 1395
Ἀλλ' οὐδ' ἐρεβίνθου.
Σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,
Πειθώ τινα ζητεῖν, ὅπως δόξῃς λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὁμιλεῖν,
Καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι. 1400
Ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνον προσεῖχον,
Οὐδ' ἂν τρί' εἰπεῖν ῥῆμαθ' οἷός τ' ἦ πρὶν ἐξαμαρτεῖν·
Νυνὶ δ' ἐπειδή μ' οὑτοσὶ τούτων ἔπαυσεν αὐτός,
Γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μεριμναις,
Οἶμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν. 1405

ΣΤΡΕΨΙΑΔΗΣ.

Ἵππευε τοίνυν νὴ Δί', ὡς ἔμοιγε κρεῖττόν ἐστιν
Ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβῆναι.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἐκεῖσε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,
Καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ' ἔτυπτες;

ΣΤΡΕΨΙΑΔΗΣ.

Ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος.

Digitized by Google

ΦΕΙΔΙΠΠΙΔΗΣ.

Εἰπὲ δή μοι, 1410
Οὐ κἀμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως,
Τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἔστ' εὐνοεῖν, τὸ τύπτειν;
Πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶον εἶναι,
Τοὐμὸν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε κἀγώ.
Κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415
Φήσεις νομίζεσθαί γε παιδὸς τοῦτο τοὔργον εἶναι;
Ἐγὼ δέ γ' ἀντείποιμ' ἂν ὡς δὶς παῖδες οἱ γέροντες·
Εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
Ὅσῳπερ ἐξαμαρτάνειν ἧττον δίκαιον αὐτούς.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν. 1420

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὔκουν ἀνὴρ ὁ τὸν νόμον θεὶς τοῦτον ἦν τὸ πρῶτον,
Ὥσπερ σὺ κἀγώ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
Ἧττον τί δῆτ' ἔξεστι κἀμοὶ καινὸν αὖ τὸ λοιπὸν
Θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν;
Ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι, 1425
Ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.
Σκέψαι δὲ τοὺς ἀλεκτρυόνας καὶ τἄλλα τὰ βοτὰ ταυτί,
Ὡς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν

Ἡμῶν ἐκεῖνοι, πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν;

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρυόνας ἅπαντα μιμεῖ, 1430
Οὐκ ἐσθίεις καὶ τὴν κόπρον κἀπὶ ξύλου καθεύδεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐ ταὐτόν, ὦ τᾶν, ἐστιν, οὐδ' ἂν Σωκράτει δοκοίη.

ΣΤΡΕΨΙΑΔΗΣ.

Πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μή, σαυτόν ποτ' αἰτιάσει.

ΦΕΙΔΙΠΠΙΔΗΣ.

Καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ κολάζειν,
Σὺ δ', ἢν γένηταί σοι, τὸν υἱόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἢν δὲ μὴ γένηται, 1435
Μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθνήξεις.

ΣΤΡΕΨΙΑΔΗΣ.

Ἐμοὶ μέν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια·
Κἄμοιγε συγχωρεῖν δοκεῖ τούτοισι τἀπιεικῆ·
Κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἢν μὴ δίκαια δρῶμεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Σκέψαι δὲ χἀτέραν ἔτι γνώμην.

ΣΤΡΕΨΙΑΔΗΣ.

Ἀπὸ γὰρ ὀλοῦμαι. 1440

ΦΕΙΔΙΠΠΙΔΗΣ.

Καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἃ νῦν πέπονθας.

Digitized by Google

ΣΤΡΕΨΙΑΔΗΣ.

Πῶς δή; δίδαξον γὰρ τί μ' ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω.

ΣΤΡΕΨΙΑΔΗΣ.

Τί φῄς; τί φῄς σύ;

Τοῦθ' ἕτερον αὖ μεῖζον κακόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Τί δ', ἢν ἔχων τὸν ἥττω 1445

Λόγον σὲ νικήσω λέγων

Τὴν μητέρ' ὡς τύπτειν χρεών;

ΣΤΡΕΨΙΑΔΗΣ.

Τί δ' ἄλλο γ'; ἢν ταυτὶ ποιῇς,

Οὐδέν σε κωλύσει σεαυ-

τὸν ἐμβαλεῖν ἐς τὸ βάραθρον 1450

Μετὰ Σωκράτους

Καὶ τὸν λόγον τὸν ἥττω.

Ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ,

Ὑμῖν ἀναθεὶς ἅπαντα τἀμὰ πράγματα.

ΧΟΡΟΣ.

Αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,

Στρέψας σεαυτὸν ἐς πονηρὰ πράγματα. 1455

ΣΤΡΕΨΙΑΔΗΣ.

Τί δῆτα ταῦτ' οὔ μοι τότ' ἠγορεύετε,

Ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπῄρετε;

ΧΟΡΟΣ.

Ἡμεῖς ποιοῦμεν ταῦθ' ἑκάστοθ' ὅντιν' ἂν

Γνῶμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,

Ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν, 1460

Digitized by Google

Ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.

ΣΤΡΕΨΙΑΔΗΣ.

Ὤμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.
Οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἃ 'δανεισάμην
Ἀποστερεῖν. Νῦν οὖν ὅπως, ὦ φίλτατε,
Τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη 1465
Ἀπολεῖς μετελθὼν, οἳ σὲ κἄμ' ἐξηπάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ.

Ναὶ ναί, καταιδέσθητι πατρῷον Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἰδού γε Δία πατρῷον· ὡς ἀρχαῖος εἶ.
Ζεὺς γάρ τις ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

Ἔστιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

Οὐκ ἔστ' οὐκ· ἐπεὶ 1470
Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.

ΣΤΡΕΨΙΑΔΗΣ.

Οὐκ ἐξελήλακ', ἀλλ' ἐγὼ τοῦτ' ᾠόμην,
Διὰ τουτονὶ τὸν Δῖνον. Οἴμοι δείλαιος,
Ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἡγησάμην.

ΦΕΙΔΙΠΠΙΔΗΣ.

Ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα. 1475

ΣΤΡΕΨΙΑΔΗΣ.

Οἴμοι παρανοίας· ὡς ἐμαινόμην ἄρα,
Ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκρατη.
Ἀλλ', ὦ φίλ' Ἑρμῆ, μηδαμῶς θύμαινέ μοι,
Μηδέ μ' ἐπιτρίψῃς, ἀλλὰ συγγνώμην ἔχε

Digitized by Google

Ἐμοῦ παρανοήσαντος ἀδολεσχίᾳ. 1480
Καί μοι γενοῦ ξύμβουλος, εἶτ' αὐτοὺς γραφὴν
Διωκάθω γραψάμενος, εἴθ' ὅ τι σοι δοκεῖ.
Ὀρθῶς παραινεῖς οὐκ ἐῶν δικορῥαφεῖν,
Ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
Τῶν ἀδολεσχῶν. Δεῦρο δεῦρ', ὦ Ξανθία, 1485
Κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,
Κἄπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
Τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
Ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν·
Ἐμοὶ δὲ δᾷδ' ἐνεγκάτω τις ἡμμένην, 1490
Κἀγώ τιν' αὐτῶν τήμερον δοῦναι δίκην
Ἐμοὶ ποιήσω, κεἰ σφόδρ' εἰσ' ἀλαζόνες.

ΜΑΘΗΤΗΣ Α.

Ἰοὺ ἰού.

ΣΤΡΕΨΙΑΔΗΣ.

Σὸν ἔργον, ὦ δᾷς, ἱέναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

Ἄνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

Ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ 1495
Διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

Οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΔΗΣ.

Ἐκεῖνος οὗπερ θοἰμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Γ.

Ἀπολεῖς ἀπολεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

Τοῦτ' αὐτὸ γὰρ καὶ βούλομαι

Ἢν ἡ σμινύη μοι μὴ προδῷ τὰς ἐλπίδας, 1500
Ἢ 'γὼ πρότερόν πως ἐκτραχηλισθῶ πεσών

ΣΩΚΡΑΤΗΣ.

Οὗτος, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγους;

ΣΤΡΕΨΙΑΔΗΣ.

Ἀεροβατῶ, καὶ περιφρονῶ τὸν ἥλιον.

ΣΩΚΡΑΤΗΣ.

Οἴμοι τάλας, δείλαιος ἀποπνιγήσομαι.

ΧΑΙΡΕΦΩΝ.

Ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι. 1505

ΣΤΡΕΨΙΑΔΗΣ.

Τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
Καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἕδραν;
Δίωκε, βάλλε, παῖε, πολλῶν οὕνεκα,
Μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἠδίκουν.

ΧΟΡΟΣ.

Ἡγεῖσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τή-
μερον ἡμῖν. 1510

Digitized by Google

Digitized by Google

NOTES.

Digitized by Google

Digitized by Google

NOTES.

1 THE scene opens in a sleeping apartment of the city mansion of Strepsiades, a rustic land-owner, who had been induced to marry into an aristocratic Athenian family. The wife is a niece of Megacles, the son of Megacles; that is, a lady belonging to the higher circles of Athenian society. The promising son of this ill-starred union has, it seems, run into all the fashionable follies and expensive habits of the young equestrians with whom his mother's rank has brought him into connection. His foolish old father begins to find himself in embarrassed circumstances; and he is here represented as roused from his bed at early dawn by the anxiety caused by his pecuniary difficulties. The son is sound asleep on his couch, and slaves are snoring around him. The statue of the equestrian Poseidon (line 83) stands near. The young man talks occasionally in his sleep, and his dreaming thoughts are evidently running upon the pursuits and amusements of the day.

2, 3. *τὸ χρῆμα . . . . ἀπέραντον.* A common pleonasm. Herodotus has *συὸς μέγα χρῆμα, a great thing of a boar, a huge boar.* Translate here, *These nights* (or, *These hours of the night; νύκτες* has sometimes this meaning), *how endless they are!*

Digitized by Google

4. *Καὶ μήν, And certainly,* or, *And yet, forsooth.* See Kühner, Gr. Gr., § 316. — *γ'.* The emphasizing particle. — *πάλαι . . . . ἤκουσ'.* The aorist of the verb, with the adverb referring to the past, describes a single act completed at the time indicated by the adverb. The present tense, similarly constructed, indicates that the action, though commenced in the past, is still continued.

5. *οὐκ . . . . τοῦ,* very common for *τούτου, but they would not have done it before this.* The particle *ἄν* qualifies *ἐποίουν* or some such verb to be supplied.

6, 7. *Ἀπόλοιο . . . . οἰκέτας.* The Peloponnesian war had already raged eight years. The farmers of Attica had been compelled to exchange the country for the city, and to bring in their slaves with them. The dangers of their situation, in the midst of a slave population that outnumbered the free-born Athenian citizens in the ratio of nearly four to one, were increased by the opportunities of escape in the time of the war, and the masters had to relax the usual severities of their treatment. As it was, the slaves absconded in great numbers, and caused the Athenians not a little harm. Strepsiades is therefore naturally represented as cursing the war because he cannot safely flog his slaves. See Thucyd. VII. 27. — *δῆτ'.* For the force of this particle, see Kühner, Gr. Gr., § 315, A.

8. *ὁ χρηστὸς οὑτοσί,* ironically, *this excellent youth, this fine fellow here.*

11. *ῥέγκωμεν, let us snore.* The old man throws himself on the bed and tries to get a nap, but without success.

12. *δακνόμενος, bitten.* He compares his son's extravagance, and the expense of the stable, and his debts, to fleas, which bite him so that he cannot get a wink of sleep. The word *δάκνω* is also used metaphorically *to vex.*

14. *Ὁ . . . . ἔχων, And he with his long hair.* The custom of wearing the hair long was prevalent among young men of equestrian rank at Athens, especially the fops who

Digitized by Google

spent their time with horses. See Aristoph., Equites, 537: *Μὴ φθονεῖθ' ἡμῖν κομῶσι.* Upon which a Scholiast remarks: "*τὸ γὰρ κομᾶν ἐπὶ τοῦ τρυφᾶν λέγεται, καὶ γαυροῦσθαι, καὶ μέγα φρονεῖν.*" See Mitchell's note upon the passage (l. 562. in his edition).

15. *Ἱππάζεται . . . . ξυνωρικεύεται.* The former refers to *riding*, the latter to *driving*, especially a span, *συνωρίς*.

16. *Ὀνειροπολεῖ θ' ἵππους, and he dreams horses.*

17. *Ὁρῶν . . . . εἰκάδας, seeing the moon bringing on the twenties.* The *εἰκάδες* were the last ten days of the month. The Attic month was divided into three portions of ten days each, called decades, *δεκάδες*. Money was lent at a daily or a monthly rate of interest, usually the latter. Sometimes the interest was paid annually. (See Boeckh, Public Econ. of the Athenians, Lamb's Tr., pp. 172–175.) The ordinary rate on loans was one per cent. a month. In cases of great risk, as commercial voyages, it sometimes went up as high as thirty-six per cent. per annum. Strepsiades sees the last part of the month approaching, when the interest on his debts must be provided for. In his anxiety, he orders his servant to light the lamp and bring him his memorandum-book (l. 19, *γραμματεῖον*), out of which he reads the various items of his debts.

18. *τόκοι, interest moneys.* The etymology of the word, and the analogy by which it is applied to the produce of money lent, are obvious. Aristotle, Pol. I. 10, says: "*ὁ δὲ τόκος αὐτὸ* (i. e. money) *ποιεῖ πλέον, ὅθεν καὶ τοὔνομα τοῦτ' εἴληφεν.*" Shylock (Merchant of Venice, Act I. Sc. 3) says of his gold, "I make it *breed* as fast."

22. *Τοῦ . . . . Πασίᾳ; Why twelve minæ to Pasias?* For the construction of *τοῦ*, see Soph. Gr. Gr., § 194, 1.

23. *Ὅτ' . . . . κοππατίαν, When I bought the koppa horse.* It was the custom to mark or brand horses of pure breed on the haunch, generally with the character *koppa* or *san*. The former was the *κοππατίας*, the latter *σαμφόρας*.

"Among the domestic animals, horses in Attica bore relatively a high price, not only on account of their usefulness, and of the difficulty of keeping them, but also on account of the inclination for show and expense which prevailed. While the knight kept for war and for parade in the processional march at the celebration of the festivals, and the ambitious man of rank for the races, celebrated with so much splendor, high-blooded and powerful steeds, there arose, particularly among the younger men, that extravagant passion for horses, of which Aristophanes, in his comedy of the Clouds, exhibits an example, and many other authors give an account. So that many impoverished themselves by raising horses, while others became rich in the same occupation. Technical principles were also early formed respecting the treatment of horses, which before the time of Xenophon were published by Simon, a famous horseman. A common horse, such as, for example, was used by the cultivator of the soil, cost three minas (75 thlr. or $51.30). 'You have not dissipated your property by raising horses,' says the person represented as the speaker in a speech of Isæus, 'for you never possessed a horse worth more than three minas.' A splendid riding horse, on the contrary, or one used for the chariot race, was purchased, according to Aristophanes, for twelve minas; and, since that amount was lent upon the pledge of a horse of that kind, this may have been a very common price. A fanciful taste, however, enhanced the price beyond all bounds; thus, for example, thirteen talents were given for Bucephalus."—*Boeckh's Public Economy of the Athenians*, pp. 102, 103.

The following table exhibits the values of the Attic coins and sums of account, deduced from carefully weighing a series of Athenian coins in my possession, and comparing them with coins in other collections. As the drachma is the unit to which the rest of the series bear a definite pro-

Digitized by Google

portion, we may construct the table as follows, beginning with the smallest copper coin: —

1 Lepton	=	\$0.0004 or $\frac{4}{10}$ of a mill.
7 Lepta = 1 Chalcus	=	0.0034 or $3\frac{4}{10}$ mills.
8 Chalcoi = 1 Obolos	=	0.0277 or 2 cts. $7\frac{7}{10}$ mills.
6 Oboloi = 1 Drachma	=	0.1666 or 16 cts. $6\frac{6}{10}$ mills.
100 Drachmai = 1 Mna	=	16.666 or 16 dollars 16 cents $6\frac{6}{10}$ mills.
60 Mnai = 1 Talanton (Talent)	=	\$1,000, or one thousand dollars."

For a further account of the *κοππατίας* and *σαμφόρας*, see Becker's Charicles, p. 63, n. 5, English translation. For an account of the ancient race-horses and their names and marks, see Krause, Gymnastik und Agonistik der Hellenen, Vol. I. pp. 594–599.

24. *Εἴθ' ἐξεκόπην.* Kuster, Duker, Welcker, Beck, Hermann, and others, have *ἐξεκόπη*, referring to the koppa horse for the subject. The MSS. all have *ἐξεκόπην.* Some have discerned a play upon the similarity of sound between *κοππατίας* and *ἐξεκόπη.* *It was when I bought the koppa horse; ah! I wish he had had his eye koppaed out first.* "Ita," says Hermann, "et sententia optissima est, et lepor manet dicacitatis. Id unum optat Strepsiades, ne necessarium fuisset istum equum emere. Atqui si oculus ei antea excussus fuisset, noluisset eum emi Phidippides. Facete igitur, optat Strepsiades, equum ipsum, qui *κόμμα* habebat, quo in hippotropheis genus equorum designatur, quæ res haud parvum habet in emendis equis momentum, aliud ante accepisse *κόμμα*, quo emptores deterruisset."

25. *Φίλων . . . . δρόμον.* The young man, dreaming of the race-ground, and imagining that his rival is crowding upon his track, murmurs, *Philon, you are not fair, drive on your own course.*

28. *Πόσους . . . . πολεμιστήρια* (sc. *ἅρματα*); *How many*

Digitized by Google

courses will the war-chariots run? Hermann, however, observes, — "Ambiguum est, πολεμιστήρια sintne ἅρματα an ἁμιλλήματα intelligenda, sitque hoc nomen accusativo casu an nominativo dictum. Illud quidem non dubitandum videtur, quin aurigatio potius vel equitatio, quam currus eo nomine designetur. Quod nominativo si est positum, quærere putandus est Phidippides ante cursus initium, quot gyros facturi sint. Verisimilius est tamen accusativum esse πολεμιστήρια."

30. Ἀτὰρ .... Πασίαν; The old man after this interruption returns to his accounts. The words τί χρέος ἔβα με are quoted from a lost play of Euripides, for the purpose of burlesque. The poet seizes every opportunity of ridiculing the tragic style of that great poet. In Euripides (Herc. Furens, 494) we find τί καινὸν ἦλθε χρέος; *what new event has come?* Aristophanes plays with the double meaning of χρέος. In this passage, *What debt has come upon me?*

31. Τρεῖς .... Ἀμυνίᾳ. Another item in the account. *Three minæ for a little chariot and a pair of wheels to Amynias.* For construction, see Soph. Gr. Gr., § 194, 1.

32. Ἄπαγε .... οἴκαδε. The young man is still talking in his sleep. *Take the horse home, when you have given him a roll in the sand.* The Greeks had places for rolling, called ἀλινδῆθραι or ἐξαλίστραι, sprinkled with sand, where a roll was allowed the horses after the race.

33. Ἀλλ' .... ἐμῶν. The old man takes up the word and exclaims, *You have rolled me, you rogue, out of my property.*

34, 35. δίκας .... φασιν. In the legal phraseology of Athens, δίκην ὀφλεῖν meant *to be cast in a suit, to lose a case;* ἐνεχυράσασθαι, *to take security*, constructed with the genitive of the thing for which security is taken.

35. Ἐτεόν. The son now wakes, disturbed by his father's steps and exclamations.

Digitized by Google

36 *Τί . . . . ὅλην; Why are you worrying and fussing about all night long?*

37. *Δάκνει . . . . στρωμάτων, A demarch from the bed-clothes bites me.* The demarchs were officers elected by the Demes or boroughs of Attica, who had various duties imposed upon them, such as taking care of the property belonging to the temples, executing the confiscations within the boroughs, collecting debts due to the boroughs, and keeping registers of the lands. Strepsiades jokingly calls a flea or bed-bug a demarch from the bed-clothes, pursuing him, as it were, and enforcing payment by biting, and drinking his blood. For an exact description of the duties of the demarchs, see Schöman, Assemblies of the Athenians, p. 353, seqq.

42. *Εἶθ' . . . . κακῶς.* This line is a burlesque upon the first line of the Medea of Euripides, *εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.* Frequent allusions are made to the match-makers of Athens; besides many others, by Xenophon, Mem. II. 6, 36, where Socrates repeats an observation of Aspasia, *that match-makers are useful to bring people together in marriage, when they make a good report truly; but are of no benefit, when they praise falsely; for those who have been thus deceived hate each other and the match-maker.* See also Becker's Charicles, p. 351, and the authorities there cited. Plato, Theætet. 149, describes them as being all-knowing upon the subject of marriages, and upon the adaptation of the various temperaments to each other.

In the following lines, old Strepsiades gives a humorous description of his condition before he was encouraged, in an evil hour, to aspire to the hand of a lady belonging to the high and mighty house of Magacles; he sketches the character of his wife, and points out the comical contrast between her and himself. He was leading a mighty pleasant life, dirty, unswept, and careless, with plenty of bees

Digitized by Google

and sheep, and olives; when, in a fit of ambition, and by the agency of the match-maker, he married a great city lady, whose family had been so reduced by the policy of Pericles as to make even such a marriage desirable to the falling house.

46. *Μεγακλέους*. The repetition of the name, *Megacles, the son of Megacles*, is a burlesque upon the pompous way in which the great families of Athens betrayed their sense of their own importance. The family here alluded to was one of the proudest and most aristocratical in Athens. The first Megacles was said to be the son of Cœsyra, a woman of distinguished rank and wealth, from Eretria. She was noted among her towns-people for her pride and luxury, and the Eretrians coined a word from her name, *Κοισυρόομαι, to play the Cœsyra*, that is, *to be haughty and wanton, to be Cœsyrafied.* Pericles and Alcibiades belonged to the great Megacleid family.

With regard to the use of the name Megacles, Hermann says, with good judgment, — "Quoniam nobili nomine opus erat, usitatum in splendidissima gente Alcmæonidarum nomen Megaclis, idque ipso significatu homini nobili congruum, usurpavit poeta. Eum hominem si vocavit Megaclem Megaclis filium, fecit id eo ipso consilio, ut non certus quidam ex Alcmæonidis, sed aliquis, quicumque, summo loco natus intelligeretur."

48. *ἐγκεκοισυρωμένην*, from *κοισυρόομαι* (see above), *Cœsyrafied.*

52. *Κωλιάδος, Γενετυλλίδος*. Two names of Aphrodite, one from the name of a promontory near Phalerum, on which the Persian ships were driven, after the battle of Salamis, and where was a temple in honor of this goddess, some remains of which still mark the spot; the other an epithet significant of her office, like that of the Venus Genitrix at Rome.

53–55. *Οὐ . . . . σπαθᾷς*. The occupation of weaving

Digitized by Google

or embroidery was one considered not unworthy of women belonging to the highest rank in Greece, from Homer's Penelope down. But the word *σπαθάω*, which describes the occupation, is also used metaphorically by the best Greek writers in the sense of *to scatter prodigally, to waste.* This double meaning gives Strepsiades an opportunity to pun upon the word. The English language does not afford the means of exactly rendering it. Something like it may be found in several colloquialisms; i. e.

> I will not call her lazy; no, she spun;
> And I would hold this ragged cloak before her,
> By way of hint, and say, O wife, you spin
> Too much — street yarn!

57. *τὸν . . . . λύχνον, the drinking lamp,* the lamp that drinks or consumes a great deal of oil.

58. *Δεῦρ' . . . . κλάῃς, Come here and be flogged;* literally, *Come hither that you may weep.* This use of the word *κλαίω*, Attic *κλάω*, in the sense of *to be beaten,* is an idiom very often occurring, and scarcely needs illustration. *δῆτα.* For the general force of the particle, see Kühner, Gr. Gr., § 315, 3. Here it is emphatic, and expresses, as it were, a remonstrance on the part of the speaker. For a particular analysis of its force in interrogative forms, see Hartung, Vol. I., pp. 306–308, 3.

59. *Ὅτι . . . . θρυαλλίδων, Because you put in one of the thick wicks.* For the construction of the genitive, see Matt. Gr. Gr., § 323, b., English translation; Soph. Gr. Gr., § 191.

61. *Ἐμοί . . . . τἀγαθῇ.* Observe the comic force of the particle, and the ironical application of the epithet to the wife, — *To me, that is to say, and this good wife of mine.* For the particle *δή*, see Kühner, Gr. Gr., § 315.

62. *δή.* The particle here signifies *forsooth.*

63. *Ἡ . . . . τοὔνομα.* To understand this, it must be remembered that the termination *ιππος* in a name was an indi-

Digitized by Google

cation of equestrian rank, like *de* before a French name, or *von* before a German; — *She was for putting hippos to his name, Xanthippos, Charippos, or Callippides.* Observe the force of the imperfect tense.

65. *Ἐγὼ . . . . Φειδωνίδην, But I wanted to call him after his grandfather, Phidonides.* The name *Φείδων* is formed from *φείδομαι, to spare.* Observe again the force of the im perfect tense. It was the general custom among the Atherians to name the first son after his grandfather, though that was not uniformly the case. Here Strepsiades wished to follow the good old Athenian fashion. The naming of a son was the father's business; but the mother of the promising young gentleman assumes, on account of her superior birth, it may be supposed, to give him a name in accordance with her own notions of gentility.

66, 67. *Τέως . . . . Φειδιππίδην, For a time we kept up the dispute; but at last we came to a compromise, and called him Phidippides.* They made up a name, half patrician and half plebeian, retaining the old grandfather's frugal appellation, and attaching to it an aristocratical termination. All the parts of the name thus compounded are significant, and the whole implies a person disposed to economize in horse-flesh, — just the opposite of the real character of him who bore it. In this contrast we may suppose the audience found a part of the wit of the present scene. An example of similar humor occurs in one of the Princess Amelia's German plays (*Der Oheim*, The Uncle), where Dr. Löwe's nephew, the young baron, has ennobled the family name Löwe (Lion), by adding to it the chivalrous ending Berg, *mountain*, thus forming the high-sounding name Löwenberg.

69. *Ὅταν . . . . πόλιν, When you are grown up, and drive your chariot to the city*, that is, to the Acropolis, in the public processions.

70. *ξυστίδ' ἔχων, with a xystis*, that is, a long state-robe,

Digitized by Google

worn only on festal occasions. According to Böttiger, it was an embroidered purple coat. See Becker's Charicles, p. 322, English translation.

71. *Φελλέως.* Phelleus was the name of a hard and rocky region between Athens and Marathon, used chiefly for pasturage. See Lockhart's Athens and Attica, p. 12. Plato, Critias, III. C., speaks of *τὰ Φελλέως πεδία.*

73. *Ἀλλ' . . . . λόγοις.* Some refer the verb *ἐπείθετο* to the boy. But the construction and sense are better, if we consider it in connection with the wife; — *But she used to pay no heed at all to my words.*

74. *Ἀλλ' . . . . χρημάτων, But she poured a horse passion over my property;* that is, she squandered my money by cultivating in him a love of horses. The old man consoles himself by the reflection, that he has found a capital way of mending his affairs, if he can but persuade the young man to adopt it. Of this he entertains some doubts, and accordingly proceeds with no little anxiety to wake him in the gentlest manner, calling to him with various endearments, and by tender diminutive names.

76. *δαιμονίως,* here equivalent to *deucedly.* The word is used sometimes in a good, sometimes in a bad sense.

80. *Φειδιππίδιον.* The diminutive of fondness used by old Strepsiades can best be given thus, — *Phidippidy!*

83. *Νὴ . . . . ἵππιον, Yes, by this equestrian Poseidon,* pointing to a statue of the god standing near his bed.

84. *Μή μοί γε . . . . ἵππιον* (sc. *εἴπῃς*), *Don't mention this equestrian to me.*

88. *Ἔκστρεψον . . . . τρόπους.* The verb means literally, *to turn inside out,* like old clothes; that is, *Make an entire change in your manners as quickly as possible.*

92. *Ὁρᾷς . . . . τῳχίδιον; Do you see that little door, and the small house?* "The humble dwelling of Socrates is made to contrast as strongly as possible with the more magnificent mansion of Strepsiades. It is entered by a flight of

steps downward, in order to convey to the spectators the idea of an underground cell or cave. Before it, instead of the Apollo Agyieus, we shall perhaps feel justified in placing a little top-fashioned image of earthen ware, meant to represent the new cosmological god of the Socratic School, Dinus." Mitchell. *Δῖνος, Vortex.*

Voss remarks, — "Socrates had a small house, which, together with the furniture, he valued at five minæ. The koppa horse (l. 23) had cost twelve minæ. In a similar small house the Socrates of the comedy keeps school; the real Socrates was not at home through the day, but was strolling about among the gymnasia, and wherever else he met with the greatest number of persons."

93. *ἐτεόν.* A word here expressing impatience, *what in the world?*

94. *Ψυχῶν . . . . φροντιστήριον.* The philosophers and sophists had introduced a set of cant words and affected expressions, which exposed them justly to the poet's satire. The verb *φροντίζω, to ponder deeply,* was one of these, and seems to have been used with infinite repetition, as we may judge by the works of Plato and Xenophon, to express the state of profound philosophical meditation. Mitchell quotes a passage from Plato's Symposium, relating an amusing anecdote of the abstraction of Socrates in his campaign at the siege of Potidæa, which took place about two years before the representation of the Clouds. The philosopher fell into a reverie, one morning, which lasted longer than was quite consistent with military discipline. "And it was now mid-day, and the men perceived it, and, wondering, said to each other that Socrates had been standing from early morning, meditating something (*φροντίζων τι*). And at last some of the Ionians, when evening came on, took their supper, and, as it was summer time, brought out their camp-beds, and lay down in the cool air, and at the same time watched to see if Socrates would keep standing through

Digitized by Google

the night. And he stood until the morning came and the sun rose; and then, having offered prayers to the sun, went away."

The word *φροντιστήριον* is an invention of the comic poets, and formed after the analogy of *βουλευτήριον*. Kock calls it *Speculatorium*. It means the place where philosophical meditation is done, the *meditation-shop*, the *thinking-hall*. The word may be written in English *phrontistery*, like *baptistery* and other like terms. The whole line may be rendered, *This is the thinking-shop*, or *phrontistery, of wise souls*.

96. *πνιγεύς, an extinguisher*. This was a hollow cover of hemispherical shape, placed over the brazier or coal-pot (*ἀνθράκιον*), in which the charcoal fire was made. For a general account of the mode of warming ancient houses, see Becker's Charicles, p. 214; Gallus, pp. 210, 211.

98. *ἀργύριον .... διδῷ, if one will but pay them for it*. It was notorious that the sophists exacted enormous pay for their pernicious instructions, and that many of them accumulated large fortunes. But the charge as applied to Socrates was false; he never received any compensation whatever from his disciples.

99. *Λέγοντα νικᾶν, To conquer in speaking;* to gain the argument. Instrumental use of the participle, see Kühner Gr. Gr., § 310. 4. 9.

100. *Οὐκ .... τοὔνομα, I don't exactly know the name*. Strepsiades is afraid to come out with it at once, lest the young man should plumply refuse to have any thing to do with them. In the next line, the poet plays off some of the favorite terms of the philosophers. *Μεριμνοφροντισταί* is a comic word, meaning *speculative ponderers*, or *philosophers in a brown study;* and *καλοί τε κἀγαθοί* is a favorite expression of Xenophon and Plato; *καλοκἀγαθία* described the character of a well-educated, high-bred Athenian gentleman.

Digitized by Google

Such it was the profession of the sophists to make their disciples.

102. *Αἰβοῖ . . . . οἶδα.* Phidippides starts at the mention of them, *Bah! the rogues, I know.* In the next sentence he refers to some of their fantastic habits, their whimsical austerities, their philosophic paleness, and their affectation of going barefoot; they being too intent upon intellectual matters to give any heed to these things. With Socrates, however, these habits, though odd, were not affected.

104. *κακοδαιμων.* This epithet of Socrates may be fastened upon him in satirical allusion to his *dæmon*, or the guiding spirit to which he gave that name, and which he declared, warned him of the nature of the actions he was about to perform.

106. *ἀλφίτων.* The rustic ideas of Strepsiades show themselves in the selection of his phraseology. Flour or grain naturally occurs to him as the representative of property in general.

107. *Τούτων*, the partitive genitive, *Of these*, i. e. *one of these.* — *σχασάμενος*, *separating yourself from*, or, in the cant of the day, *cutting.*

109. *φασιανούς.* Some explain this word as meaning *horses*, from the Phasis; others, as *pheasants;* the latter probably is correct. The word may also allude punningly to *sycophants*, from *φαίνω.* Leogoras was a gourmand, frequently ridiculed for his love of good eating.

110. *φιλτατ' ἀνθρώπων.* An expression of special fondness; *dearest of human beings, my dearest fellow.*

112–115. *Εἶναι . . . . τἀδικώτερα.* The poet here alludes to some of the mischievous opinions taught by the sophists, and especially to the art professed by some of them, of "making the worse appear the better reason"; of defending any side of any question or cause by the subtilties of

Digitized by Google

sophistical logic; of confounding right and wrong by plausible and puzzling arguments to prove the uncertainty of all moral distinctions, and by vague generalities, difficult to be denied, and having their counterpart in the extravagances taught by some of the Cloud-philosophers of the present day. Strepsiades is anxious that his son should go to the phrontistery and acquire this art, so as to help him to get rid of his debts (116–118).

> If, then, you 'll go and learn this cheating logic,
> Of all the debts I owe on your account
> I 'll never pay to any man a farthing.

119, 120. *Οὐκ . . . . διακεκναισμένος, I could not comply, for I should not dare to look upon the knights with my color rubbed away.* Phidippides refuses, because he would be ashamed to look his genteel friends in the face, with his complexion spoilt by reducing it to the philosophic color. For the use of the optative *παθοίμην*, see Kühner, Gr. Gr., § 260, 3 (4).

121. *Οὐκ . . . . ἕδει, Well, then, by Demeter, you shall not eat of mine; ἕδει*, from *ἔδω*, fut. *ἔδομαι*, 2 pers. *ἔδει*. See Soph. Gr. Gr., § 133.

122. *ζύγιος, yoke-horse.* The *ζύγιοι* were the two middle horses in a team of four abreast, so called from their being placed under the yoke, *ζυγός*.

123. *Ἀλλ' . . . . οἰκίας*, literally, *I will drive you out of my house to the crows.* A proverbial expression, often used in angry imprecations, as (l. 133) *Βάλλ' ἐς κόρακας, Go to the crows*, just like the English, *Go to the devil.*

124, 125. *Ἀλλ' . . . . φροντιῶ, But my uncle Megacles will not let me go without a horse. I'll go in and won't trouble my head any more for you.* The young man's thoughts are running upon his horses and the equestrian dignity of his mother's family. He is tired of standing and

Digitized by Google

hearing his father talk, and determines to go to bed again. The poet makes him use φροντιῶ in allusion to the jargon of the philosophers. He rings every possible change upon the word. The tense is the Attic future for φροντίσω.

126. Ἀλλ' . . . . κείσομαι, *But though I'm thrown, I will not lie here.* A metaphor drawn from the wrestlers. He has been defeated in his plan for his son, but does not mean to despair. As the youth will not become a Phrontist, he will try it himself. The poet makes him, satirically enough, pray to the gods for success, before attempting to learn this "new way to pay old debts."

130. σχινδαλάμους, literally, *slivers of wood;* used metaphorically for *subtleties of logic and sophistry, quips and quirks.*

131. Ἰτητέον, lengthened form of ἰτέον, *I must go.* The lengthening of the word gives it a sort of slang turn, = *I must go it.* After some hesitation the old man is resolved to make the trial, and expresses his resolution by this word. — Τί ταῦτ' ἔχων στραγγεύομαι, *Why thus,* or *Why then do I loiter?* ταῦτ' ἔχων in this sense is an Attic idiom, of which many examples occur, several hereafter in this play. The old man at length departs, and, knocking at the door of the phrontistery, disturbs the musings of the disciples; one of whom, in a fit of very unphilosophical wrath, tells him (l. 133) to go to the crows, and then asks his name; to which Strepsiades replies, with suitable circumstantiality (l. 134), *Phidon's son, Strepsiades, the Cicynnian.*

135–137. Ἀμαθής . . . . ἐξευρημένην, *You are a clown, by Zeus, who have thus thoughtlessly kicked against the door, and made a profound conception that I had just traced out miscarry.* Ἀμαθής, literally, *ignorant, unlearned.* Ἀπερι-μεριμνως, *without deep cogitation,* like a boor, and not like a philosopher.

Digitized by Google

138. *τηλοῦ .... ἀγρῶν, for I live afar in the country.* Strepsiades is burlesquing a verse of Euripides. For the construction, see Matthiæ, § 340; Soph. Gr. Gr., § 196.

139. *τὸ πρᾶγμα τοὐξημβλωμένον, the thing that has been made to miscarry.* The language here and in the preceding speech of the disciple is a humorous burlesque of the Socratic idea of the *maieutic* art, and of the intellectual midwife, which the philosopher, himself the son of a woman who practised obstetrics, pronounced himself to be; and the school is held up, through most of these scenes, as a place of initiation into profound and mysterious knowledge, concealed from all but the disciples.

141. *ἐγὼ .... οὑτοσί.* The force of the demonstrative pronoun is adverbial; *for I, here,* or *I, your man here.*

143. *Νομίσαι .... μυστήρια, But these things are to be regarded as mysteries.* The ridicule here is directed against the secrets and mysteries that belonged to the interior of the philosophic schools.

144–147. *Ἀνήρετ' .... ἀφήλατο.* The Chærephon here spoken of was one of the warmest friends and most distinguished disciples of Socrates. He is often mentioned by Xenophon and Plato. He injured his health by intense study, and the sallowness of his complexion gave Aristophanes occasion for several jokes at his expense. He was one of the exiles who returned to Athens on the downfall of the Thirty Tyrants. The philosophical, or rather geometrical, experiment here described contains an allusion to the thick, bushy eyebrows of Chærephon, and the bald head of Socrates. It might bé repeated any day by the philosophers of modern Athens.

148. *Δεξιώτατα, Most dexterously.*

151. *Περσικαί, Persian sandals;* handsome, red sandals, like the Turkish slippers of the present times.

152. *ἀνεμέτρει, he set about measuring off.* Note the force of the imperfect tense. — *τὸ χωρίον, the distance.*

Digitized by Google

153. Ὦ .... φρενῶν, *O Zeus, what subtlety of the intellects!* For the construction of the genitive, see Matt. Gr. Gr., § 371; Soph. Gr. Gr., § 194, 2.

154–155. Τί .... φρόντισμα; *What would you say, then, if you should hear another deep thing of Socrates? — ἄν.* This particle qualifies some verb to be supplied. For its use in interrogative sentences, see Kühner, Gr. Gr., § 260, 3, c.

157. Ὁπότερα .... ἔχοι. The question is stated in a very solemn and philosophical manner, *Whether he held the opinion*, or *Whether he maintained the doctrine.*

159. ἐμπίδος, *the gnat, midge*, the same as the κώνωψ; the insect still abounds in Athens. The name is repeated several times in the course of the discussion, for the purpose of heightening the ridicule.

166. Ὦ .... διεντερεύματος, *O thrice blessed for the inward vision!* that is, intuition of the inside of the gnat. The word is comic, says Passow, as if one should say *Darmsichtigkeit* for *Scharfsichtigkeit*, *innersight* instead of *insight.*

167, 168. Ἦ .... ἐμπίδος, *Surely, a man who sees through a gnat's inside might easily get acquitted in a suit at law.* In the legal language of Athens, ὁ φεύγων was *the defendant;* ἀποφεύγειν meant *to be acquitted, to escape the penalty.*

169. γνώμην μεγάλην, *a great philosophical idea.*

176. τί .... ἐπαλαμήσατο; *and what did he contrive for the bread?*

177–179. Κατὰ .... ὑφείλετο. These three lines have caused much difficulty among the commentators. The allusion in the first line is to the geometricians, who covered a table with fine sand, and on this drew their figures; in the second, the philosopher is represented as taking up a small spit, and then handling a pair of compasses; and in the third, the scene suddenly changes, and the disciple makes

Digitized by Google

him whip away a cloak from the palæstra. It is well known that the palæstras were a favorite resort of Socrates. There, while the young men were practising their exercises, the outside garments were laid aside, and, of course, might easily be stolen. Perhaps the poet is merely ridiculing the philosopher, by making his disciple begin as if he had a great scientific problem of his master's to describe, and break off suddenly by attributing to him the petty trick of stealing a cloak from the palæstra. The rustic would understand but little about the geometry; but if the science enabled him to do such tricks, it must be something worth learning, and very much to his purpose, as he wanted to cheat his creditors. But the loss of the supper seems to be forgotten. The disciple, perhaps, did not mean to answer the querist's question in any other way. Bothe says, — "Præstigiatorum artibus usum fingit personatum istum Socratem; nam quemadmodum præstigiatores aliud agunt, aliud agere videntur, sæpeque mirâ celeritate nihil suspicantibus aliquid vel auferre, vel inserere in sinum solent; sic ille in palæstrâ, postquam cinere conspersit abacum, tanquam figuras geometricas descripturus, velut mutato consilio, veru alicubi arreptum incurvavit, tum rursus propositum se tenere fingens circinum in manus sumpsit, mirantibusque spectatoribus, quid sibi vellet, et de his rebus, præsertim insuetis eo loco, inter se colloquentibus, dum minus observatur, pallium aliquod, quo ei opus erat, h. e. non adeo vile ac tritum, ut nullo pretio futurum esset (*θοἰμάτιον*, non *ἱμάτιον*) veru impacto, tanquam uncino, ex ipsâ palæstrâ, loco frequentissimo, furatus est, eoque post vendito cœnavit." According to this note, he stole the cloak, and sold it for a supper. Mitchell says, — "The three verses preceding appear upon the whole to be little more than a piece of mere *persiflage* (and so thinks Wieland), in which we are not to look for any very connected sense. The scholar, who has hitherto been on the hi-

Digitized by Google

ropes about his master, seeing by this time whom he has to deal with, plays off a little wit upon his rustic hearer. This narrative accordingly commences as if Socrates were about to draw upon his *abacus* or table (previously strewed with dust) some geometrical figures. Instead of a pair of compasses, however, the philosopher takes a small spit, which he works into something like a pair of compasses; but, instead of drawing a diagram with this instrument, the scholar's narrative suddenly shifts his master into the palæstra, where he is described as filching *a* cloak, the scholar at the same time exemplifying the act by affecting to twitch *the* cloak from his auditor. Strepsiades, who has been following the speaker open-mouthed, expecting some almost magical proceeding on the part of Socrates to procure his scholars a supper, and looking *hum! hah! indeed! prodigious!* sees nothing of the fallacy practised upon his understanding, but breaks out into a strain of admiration at the dexterity of Socrates, 'And to think of Thales after this!'"

Perhaps it is nothing but a joking way of telling how Socrates cajoled them out of their supper, by fixing their attention upon the figures he was drawing upon the table. "*Having spread fine dust over the table, he bent a little spit, and took a pair of compasses, and —— whipped the cloak away from the palæstra.*" Whipping the cloak from the palæstra may have been, from the circumstances before mentioned, a humorous and proverbial expression for slily cheating one of any thing. A law prescribing the penalty for "stealing a garment from the Lyceum, or the Academy, or the Cynosarges," &c., is cited by Demosthenes, Contra Timocratem, 736.

Kock adopts another reading, first proposed by Hermann, *θυμάτιον* instead of *θοιμάτιον*. Offerings were left in the palæstra to Hermes; and the trick charged upon Socrates, according to this reading, is that he filched away a bit of

Digitized by Google

meat from the palæstra, while the attention of the spectators was occupied with a pretended geometrical demonstration.

180. ἐκεῖνον .... *Θαυμάζομεν; that Thales*, that is, *the great Thales*, the famous philosopher, whose name was world-famous. The impatience of Strepsiades to be admitted at once into the school is too great to be restrained.

183. *Μαθητιῶ γάρ, For I long to be a disciple*, or rather, as the desiderative verb has something of comic force, *I'm itching to be a disciple.*

The door is open, and Strepsiades looks in. "Every ludicrous situation," says Mitchell, "and attitude, in which a number of young persons could be presented as pursuing their studies, is here to be imagined. This pupil has his head, as it were, in the heavens; he is contemplating divine entities, and seeing how far Socratic *ideas* correspond with Pythagorean *numbers*. That has his head buried in the earth, his heels being uppermost; doubtless he is searching for fossil remains. A third party content themselves with tracing various diagrams on their *abaci*, or philosophic tables. All are deadly pale, without shoes, having the hair long and matted, and, instead of the flowing *himation*, wearing the short philosophic *tribon*. Various articles of science, globes, charts, maps, compasses, &c., are strewed about. In the centre of the room, and evidently set apart for some unusual purpose, stands a small litter or portable couch. The scene is completed by two female figures. The one bears a sphere in her hand; by way of belt, she has part of the zodiac round her waist, and her robe-maker has evidently been instructed not to be sparing of suns, moons, and stars in her drapery. As this figure was meant to represent Astronomy, so that, with her compasses in her hand, her robe plentifully figured with diagrams, and the mystic nilometer on her head, is evidently intended for Geometry."

Digitized by Google

[illegible] Pylos, which was garrisoned partly [illegible] Spartan soldiers, but partly by men, and the Athenians were beginning to be discontented with Nicias, the leader of the expedition. Then, the most notorious demagogue of the day seized the occasion to usurper the popular government. "He joined to Nicias, the son of Nicomachus, [illegible] general," says Thucydides, "being its enemy, and declared it secure him, declaring that it would be easy and capture the forces in the island, and that he himself would do it if he had the command." They unanimously [illegible] Nicias offered to resign, and then Cleon fled in [illegible]. "But the more he declined the sovereign, and tried to escape from his own words," remarks Thucydides, "the more they, as is customary with a mob, insisted upon Nicias resigning the command, and were clamorous for Cleon to sail." So he was finally compelled to submit to the honor which the sovereign people thrust upon him in jest. Pitying a bold face upon the matter, he said he was not afraid of the Lacedæmonians; but with the Lemnians and Imbrians who were present in addition to the soldiers then at Pylos, he would, within twenty days, either bring to Athens the Lacedæmonians alive, or kill them there. This boast was received by the multitude with shouts of laughter; but, by an extraordinary series of accidents, he was enabled to fulfil his promise, and within twenty days brought the soldiers of the garrison, among whom were about a hundred and twenty Spartans, prisoners to Athens. See Thucydides, IV. c. 27–40, where there is a most able narrative of these events. Their date is B. C. 425.

Digitized by Google

A scholiast remarks, with great simplicity, — "It was natural that these men, on account of the fear of captivity, and on account of their having been besieged already many days (seventy-two, according to Thucydides) in a desert island, where they could get no supplies, and, by reason of their having been imprisoned in stocks a long time after the capture, should have become pale, and thin, and filthy."

192. *Οὗτοι . . . . Τάρταρον, These are prying into darkness under Tartarus.* ἐρεβοδιφάω, from ἔρεβος, and διφάω, *to search.*

195. *Ἀλλ' . . . . ἐπιτύχῃ, But go in* (speaking to the scholars who had come out to see the new disciple), *lest HE fall in with you here.* The pronoun ἐκεῖνος, *he*, and in other places αὐτός, is used by way of eminence, being always understood, when spoken by disciples or followers of a sect, to refer to the master. The Pythagorean *αὐτὸς ἔφα, ipse dixit, he said*, that is, Pythagoras said, is well known.

197. *τι . . . . ἐμόν, a little matter of my own.* πραγμάτιον, diminutive of πρᾶγμα.

200. *Πρὸς . . . . μοι, In the name of the gods, what are these things? tell me.* He points to the images of Astronomy and Geometry.

202. *Τοῦτ' . . . . χρήσιμον; What is this good for?* The answer reminds Strepsiades at once of the colonial lands of the Athenians, which played as conspicuous a part in Attic politics as the "public lands" do in our own. The following is an outline of Boeckh's remarks upon this subject. — It was held to be a right of conquest to divide the lands of conquered tribes or nations among the conquerors. The distribution of the land was employed as a caution against, and a penalty for, revolt; and the Athenians perceived that there was no cheaper or better method of maintaining the supremacy, as Machiavelli has most justly remarked, than the establishment of colonies, which would be compelled to exert themselves for their own interest to retain possession

of the conquered countries; but in this calculation they were so blinded by passion and avarice as to fail to perceive that their measures excited a lasting hatred against the oppressors, from the consequence of which oversight Athens severely suffered. . . . . Are we to call it disinterestedness, when one state endows its poor citizens at the cost of another? Now it was of this class of persons that the settlers were chiefly composed, and the state provided them with arms, and defrayed the expenses of their journey. It is nevertheless true that the lands were distributed by lot among a fixed number of citizens; the principle of division doubtless was, that all who wished to partake in the adventure applied voluntarily, and it was then determined by lot who should and who should not receive a share. If any wealthy person wished to go out as a fellow-speculator, full liberty must necessarily have been granted to him. The profitableness of the concern forbids us to imagine that all the citizens cast lots, and that those upon whom the chance fell were compelled to become Cleruchi. The distribution of lands was of most frequent occurrence after the administration of Pericles. Pericles himself, and his successors, Alcibiades, Cleon, and other statesmen, employed it as a means of appeasing the needy citizens; and the fondness of the common Athenians for this measure may be seen from the example of Strepsiades in the Clouds of Aristophanes, who, on the mention of the word Geometry, is instantly reminded of measuring out the lands of the Cleruchi. See Boeckh, Public Economy of the Athenians, Lamb's translation, p. 546–556.

204, 205. *Ἀστεῖον . . . . χρήσιμον, 'Tis a capital thing you mention, for the contrivance is both republican and useful.*

207. *Ἀθῆναι.* The disciple shows him a map, and points out Athens on it. The old man, however, humorously says it cannot be Athens, for there are no judges to be seen

Digitized by Google

there. The number of citizens occupied in the courts of Athens as judges might sometimes amount to six thousand, about a fourth part, as Wieland remarks, of the whole free population of Athens.

209. Ὡς . . . . χωρίον, *In very truth, this is the Attic land.*

211, 212. Ἡ . . . . πάνυ, *This is Eubœa, as you see, stretching along here very far.* He points out the island of Eubœa stretching along the coast of Attica.

213. Οἶδ' . . . . Περικλέους, *Yes, I know, it was stretched by us and Pericles.* A joking allusion to the heavy tributes exacted of the Eubœans by the Athenians, after the Chalcidians and Eretrians had been besieged by Pericles.

215, 216. Ὡς . . . . πάνυ, *How near us? Use all your philosophy* (πάνυ φροντίζετε, *ponder deeply;* the poet is again laughing at the philosophic cant) *to remove it very, very far from us.* Strepsiades affects to be frightened by the proximity of Sparta to Athens, as seen on the map. The history of the Peloponnesian war, which had already caused the Athenians so much distress, will explain the old man's alarm.

217. Οἰμώξεσθ' ἄρα, *You 'll groan, then,* that is, *so much the worse for you,* if you can't put it further off.

218, 219. Φέρε . . . . Ὦ Σώκρατες. Strepsiades now observes a man suspended aloft in a basket. This is accomplished by means of stage machinery. In great surprise he asks, *Who is that man up there in the basket?* The disciple answers, in Pythagorean fashion, Αὐτός, *He. What he?* says Strepsiades; and when he is told it is Socrates, he exclaims, with an expression of surprise, calling to the philosopher, and standing with admiring look fixed upon him, *O Socrates!*

220. Ἴθ' . . . . μέγα. This is addressed to the disciple,—*Come, you, speak up to him for me, loud.* But the disciple, his master being present, is too busy to do any such thing.

Digitized by Google

Whereupon Strepsiades ventures to call him himself, and, in a coaxing style, rendered ludicrous by the diminutive of the philosopher's name, shouts out, Ὦ Σώκρατες, Ὦ Σωκρατίδιον, *Socrates, Socratidy!* The reply of the philosopher, from his elevated position, is such as becomes his dignity,— *Why callest thou me, O creature of a day?*

225. Ἀεροβατῶ . . . . ἥλιον. Another sublime speech of the philosopher, and designed by the poet to ridicule a certain class of physical inquiries among the sophists,—

I mount the air and overlook the sun.

226, 227. Ἔπειτ' . . . . εἴπερ. For the elliptical use of εἴπερ, see Matt. Gr. Gr., § 117, *f.* Strepsiades touches upon the atheism which was charged upon the sophists, and, playing upon the words, substitutes ὑπερφρονεῖς, *you despise, contemn*, for the verb περιφρονῶ, *to examine, to overlook.* But, on account of the double meaning of *overlook*, the point may be preserved in English without changing the word:—

Dost thou, then, from the basket overlook
The gods, and not from earth, if ——

227–230. Οὐ . . . . ἀέρα. Socrates goes on to give the reason why he has got up into the basket to speculate. The whole passage is a ludicrous embodying in visible representation of the philosophic mode of procedure in inquiries into matter above the earth, μετέωρα πράγματα, such as the sun, moon, stars, meteors, clouds, and the like. The speech ends with an amusing turn, in which the poet laughs at the Socratic method of drawing illustrations of moral or philosophic truths from objects of every-day life. Süvern (Über Aristophanes Wolken, pp. 8, 9,) justly remarks,— "Socrates, as delineated by Xenophon, was notoriously so far removed from the investigations into the μετέωρα, i. e. *the universe*, the heavenly bodies and the atmospherical phenomena which occupy the master of the ponderers, that he considered it a piece of insanity to surrender one's self,

Digitized by Google

like Anaxagoras, to their contemplation, because it was impossible to penetrate to their actual foundation and relations. This belonged originally to the physical school, then, also, to the Eleatics, but was not foreign to the sophists, and among them Prodicus especially is designated as a meteorologist by Aristophanes in the Clouds and in the Birds. Aristophanes, therefore, has transferred this, not from those two schools only, but from the philosophers generally of that time, to his *thinking-house*, called the *φροντιστήριον*, as an establishment for such subtilties; and with such expressions as *μεριμνοφροντισταί*, — which Xenophon resolves into *μεριμνῶντα* and *φροντιστήν*, — *μετεωροσοφισταί*, *μετεωροφένακες*, *ἀδολέσχαι*, which he uses of the master and disciples, designates the philosophy generally, partly in reference to the subject on which they busied themselves, partly in reference to the mode of speculating and discoursing upon it."

230. *τὸν ὅμοιον ἀέρα, its kindred air.* A reference to the opinion of the Ionic philosophers upon the cognate nature of the soul and air.

232. *οὐ γὰρ ἀλλ'.* An Attic idiom, properly elliptical, for *οὐ γὰρ μόνον τοῦτο ἀλλά*, &c., *for not only so, but.* The idiom, however, may be rendered, *for, moreover.*

233. *ἰκμάδα τῆς φροντίδος, moisture of thought.* "That Socrates was versed in the writings of Heraclitus is well known; and to some opinions of that school, as, that a dry soul is best, that the death of intelligent souls arises from moisture, &c., reference is here probably made." Mitchell.

236. *Ἦ . . . . κάρδαμα;* Strepsiades is utterly confounded by this philosophical rigmarole. "*What!*" says he, "*do you say that the thought draws the moisture into the watercresses?*"

237, 238. *Ἴθι . . . . ἐλήλυθα, Come, then, Socratidy, come down to me, that you may teach me that for which I've come.*

239. *Ἦλθες . . . . τί; You've come for what?* This arrangement of words is often used in interrogations.

Digitized by Google

240, 241. Ὑπὸ . . . . ἐνεχυράζομαι, *For I am plundered and ravaged by interest and the hardest creditors, and my property is taken for security.* The phrase ἄγειν καὶ φέρειν, *to drive and carry*, i. e. *to plunder, to ravage*, is of very ancient origin, and refers to driving away cattle and carrying away fruits and other inanimate objects. In process of time its original force was lost, and the whole phrase was used in the simple sense of *to plunder*. For the construction of τὰ χρήματ' ἐνεχυράζομαι, see Matt. Gr. Gr., § 421, 2. "As, by a peculiar Græcism, verbs which in the active take a dative of the person can be referred to this person as a subject in the passive, these verbs in the passive have also the thing in the accusative, whilst in other languages only that which is the object of the active becomes the subject of the passive." See also Soph. Gr. Gr., § 208.

242. Πόθεν . . . . γενόμενος; *How did you get into debt without knowing it?* For the various constructions of λανθάνειν, see Matt. Gr. Gr., § 552, b; Soph. Gr. Gr., § 225, 8.

245, 246. Μισθὸν . . . . θεούς, *And, whatever price you may ask me, I'll swear by the gods to pay down.* For construction of two accusatives, see Soph. Gr. Gr., § 184.

247, 248. πρῶτον . . . . ἔστι. The word νόμισμα means either *an established institution* or *a coin*. It is used here equivocally, referring partly to what Strepsiades has said about paying. Translate, *For, first, gods are not a current coin with us.*

248, 249. Τῷ . . . . Βυζαντίῳ; *By what do you swear? by iron coins, as they do in Byzantium?* The allusion here is explained by the following passage from Boeckh's Public Economy of the Athenians, p. 768, 769. "It was similar to the iron money of the Clazomenians, with this difference only, that it was not at the same time an evidence of debt. Byzantium, notwithstanding its favorable situation for commerce, and the fertility of its territory, was generally in a

Digitized by Google

miserable condition. The Persian and Peloponnesian wars, the wars of Philip, and the alliance with the Athenians, together with the tributes exacted by the latter, must have unfavorably affected its prosperity. With the barbarians in its vicinity it was engaged in continual contests, and was unable to restrain them, either by force, or by tributes; and to the other evils of war was added the tantalizing vexation, that, when with much labor and expense they had raised a rich crop upon their fertile fields, their enemies destroyed it, or gathered what they had sown; until at last they were obliged to pay the Gauls valuable presents, and, in a later period, a high tribute, to prevent the devastation of their fields. These difficulties compelled the adoption of extraordinary measures, and finally the exaction of the toll on vessels passing the Bosporus, which in Olymp. 140, 1 (B. C. 220), involved Byzantium in the war with Rhodes. Among the earlier measures, adopted by them for relieving themselves from pecuniary embarrassment, was the introduction of an iron coinage for domestic circulation, in order that they might use the silver in their possession for the purposes of foreign trade, for carrying on war, and for tributes. It was current during the period of the Peloponnesian war, and received the Doric appellation sidareos, as the small copper coin of the Athenians received that of chalcûs. Since it was thin and worthless, it appears to have been merely a strong plate of iron, having an impression on one side."

251. *εἴπερ ἔστι γε*, that is, *ἔξεστι*, *if it is possible.*

254. *Κάθιζε . . . . σκίμποδα, Sit down, then, upon the sacred couch.* The *σκίμπους* was a sort of folding-stool for travellers, invalids, and sedentary persons. Socrates was known to possess such a stool or couch.

256. *Ἐπὶ τί στέφανον; Crown, for what?* For *ἐπὶ τί*, see Matt. Gr. Gr., § 568, c.

257. *Ὥσπερ . . . . θύσετε, Don't sacrifice me like Atha-*

Digitized by Google

ropes about his master, seeing by this time whom he has to deal with, plays off a little wit upon his rustic hearer. This narrative accordingly commences as if Socrates were about to draw upon his *abacus* or table (previously strewed with dust) some geometrical figures. Instead of a pair of compasses, however, the philosopher takes a small spit, which he works into something like a pair of compasses; but, instead of drawing a diagram with this instrument, the scholar's narrative suddenly shifts his master into the palæstra, where he is described as filching *a* cloak, the scholar at the same time exemplifying the act by affecting to twitch *the* cloak from his auditor. Strepsiades, who has been following the speaker open-mouthed, expecting some almost magical proceeding on the part of Socrates to procure his scholars a supper, and looking *hum! hah! indeed! prodigious!* sees nothing of the fallacy practised upon his understanding, but breaks out into a strain of admiration at the dexterity of Socrates, 'And to think of Thales after this!'"

Perhaps it is nothing but a joking way of telling how Socrates cajoled them out of their supper, by fixing their attention upon the figures he was drawing upon the table. "*Having spread fine dust over the table, he bent a little spit, and took a pair of compasses, and —— whipped the cloak away from the palæstra.*" Whipping the cloak from the palæstra may have been, from the circumstances before mentioned, a humorous and proverbial expression for slily cheating one of any thing. A law prescribing the penalty for "stealing a garment from the Lyceum, or the Academy, or the Cynosarges," &c., is cited by Demosthenes, Contra Timocratem, 736.

Kock adopts another reading, first proposed by Hermann, *θυμάτιον* instead of *θοιμάτιον*. Offerings were left in the palæstra to Hermes; and the trick charged upon Socrates, according to this reading, is that he filched away a bit of

Digitized by Google

meat from the palæstra, while the attention of the spectators was occupied with a pretended geometrical demonstration.

180. ἐκεῖνον .... *Θαυμάζομεν; that Thales*, that is, *the great Thales*, the famous philosopher, whose name was world-famous. The impatience of Strepsiades to be admitted at once into the school is too great to be restrained.

183. *Μαθητιῶ γάρ, For I long to be a disciple*, or rather, as the desiderative verb has something of comic force, *I'm itching to be a disciple.*

The door is open, and Strepsiades looks in. "Every ludicrous situation," says Mitchell, "and attitude, in which a number of young persons could be presented as pursuing their studies, is here to be imagined. This pupil has his head, as it were, in the heavens; he is contemplating divine entities, and seeing how far Socratic *ideas* correspond with Pythagorean *numbers*. That has his head buried in the earth, his heels being uppermost; doubtless he is searching for fossil remains. A third party content themselves with tracing various diagrams on their *abaci*, or philosophic tables. All are deadly pale, without shoes, having the hair long and matted, and, instead of the flowing *himation*, wearing the short philosophic *tribon*. Various articles of science, globes, charts, maps, compasses, &c., are strewed about. In the centre of the room, and evidently set apart for some unusual purpose, stands a small litter or portable couch. The scene is completed by two female figures. The one bears a sphere in her hand; by way of belt, she has part of the zodiac round her waist, and her robe-maker has evidently been instructed not to be sparing of suns, moons, and stars in her drapery. As this figure was meant to represent Astronomy, so that, with her compasses in her hand, her robe plentifully figured with diagrams, and the mystic nilometer on her head, is evidently intended for Geometry."

Digitized by Google

[illegible] remarks [illegible] with a mob, insisted from [illegible] and were clamorous for [illegible] So he was finally compelled to submit to the honor which the sovereign people thrust upon him in jest. Putting a bold face upon the matter, he said he was not afraid of the Lacedæmonians; but with the Lemnians and Imbrians who were present, in addition to the soldiers then at Pylos, he would, within twenty days, either bring to Athens the Lacedæmonians alive, or kill them there. This boast was received by the multitude with shouts of laughter; but, by an extraordinary series of accidents, he was enabled to fulfil his promise, and within twenty days brought the soldiers of the garrison, among whom were about a hundred and twenty Spartans, prisoners to Athens. See Thucydides, IV. c. 27–40, where there is a most able narrative of these events. Their date is B. C. [illegible]

Digitized by Google

A scholiast remarks, with great simplicity, — "It was natural that these men, on account of the fear of captivity, and on account of their having been besieged already many days (seventy-two, according to Thucydides) in a desert island, where they could get no supplies, and, by reason of their having been imprisoned in stocks a long time after the capture, should have become pale, and thin, and filthy."

192. *Οὗτοι . . . . Τάρταρον, These are prying into darkness under Tartarus.* ἐρεβοδιφάω, from ἔρεβος, and διφάω, *to search.*

195. *Ἀλλ' . . . . ἐπιτύχῃ, But go in* (speaking to the scholars who had come out to see the new disciple), *lest HE fall in with you here.* The pronoun ἐκεῖνος, *he*, and in other places αὐτός, is used by way of eminence, being always understood, when spoken by disciples or followers of a sect, to refer to the master. The Pythagorean αὐτὸς ἔφα, *ipse dixit, he said*, that is, Pythagoras said, is well known.

197. *τι . . . . ἐμόν, a little matter of my own.* πραγμάτιον, diminutive of πρᾶγμα.

200. *Πρὸς . . . . μοι, In the name of the gods, what are these things? tell me.* He points to the images of Astronomy and Geometry.

202. *Τοῦτ' . . . . χρήσιμον; What is this good for?* The answer reminds Strepsiades at once of the colonial lands of the Athenians, which played as conspicuous a part in Attic politics as the "public lands" do in our own. The following is an outline of Boeckh's remarks upon this subject. — It was held to be a right of conquest to divide the lands of conquered tribes or nations among the conquerors. The distribution of the land was employed as a caution against, and a penalty for, revolt; and the Athenians perceived that there was no cheaper or better method of maintaining the supremacy, as Machiavelli has most justly remarked, than the establishment of colonies, which would be compelled to exert themselves for their own interest to retain possession

hearing his father talk, and determines to go to bed again. The poet makes him use φροντιῶ in allusion to the jargon of the philosophers. He rings every possible change upon the word. The tense is the Attic future for φροντίσω.

126. Ἀλλ' . . . . κείσομαι, *But though I'm thrown, I will not lie here.* A metaphor drawn from the wrestlers. He has been defeated in his plan for his son, but does not mean to despair. As the youth will not become a Phrontist, he will try it himself. The poet makes him, satirically enough, pray to the gods for success, before attempting to learn this "new way to pay old debts."

130. σχινδαλάμους, literally, *slivers of wood;* used metaphorically for *subtleties of logic and sophistry, quips and quirks.*

131. Ἰτητέον, lengthened form of ἰτέον, *I must go.* The lengthening of the word gives it a sort of slang turn, = *I must go it.* After some hesitation the old man is resolved to make the trial, and expresses his resolution by this word. — Τί ταῦτ' ἔχων στραγγεύομαι, *Why thus,* or *Why then do I loiter?* ταῦτ' ἔχων in this sense is an Attic idiom, of which many examples occur, several hereafter in this play. The old man at length departs, and, knocking at the door of the phrontistery, disturbs the musings of the disciples; one of whom, in a fit of very unphilosophical wrath, tells him (l. 133) to go to the crows, and then asks his name; to which Strepsiades replies, with suitable circumstantiality (l. 134), *Phidon's son, Strepsiades, the Cicynnian.*

135–137. Ἀμαθής . . . . ἐξευρημένην, *You are a clown, by Zeus, who have thus thoughtlessly kicked against the door, and made a profound conception that I had just traced out miscarry.* Ἀμαθής, literally, *ignorant, unlearned.* Ἀπερίμερίμνως, *without deep cogitation,* like a boor, and not like a philosopher.

Digitized by Google

138. *τηλοῦ .... ἀγρῶν, for I live afar in the country.* Strepsiades is burlesquing a verse of Euripides. For the construction, see Matthiæ, § 340; Soph. Gr. Gr., § 196.

139. *τὸ πρᾶγμα τοὐξημβλωμένον, the thing that has been made to miscarry.* The language here and in the preceding speech of the disciple is a humorous burlesque of the Socratic idea of the *maieutic* art, and of the intellectual midwife, which the philosopher, himself the son of a woman who practised obstetrics, pronounced himself to be; and the school is held up, through most of these scenes, as a place of initiation into profound and mysterious knowledge, concealed from all but the disciples.

141. *ἐγὼ .... οὑτοσί.* The force of the demonstrative pronoun is adverbial; *for I, here,* or *I, your man here.*

143. *Νομίσαι .... μυστήρια, But these things are to be regarded as mysteries.* The ridicule here is directed against the secrets and mysteries that belonged to the interior of the philosophic schools.

144–147. *Ἀνήρετ' .... ἀφήλατο.* The Chærephon here spoken of was one of the warmest friends and most distinguished disciples of Socrates. He is often mentioned by Xenophon and Plato. He injured his health by intense study, and the sallowness of his complexion gave Aristophanes occasion for several jokes at his expense. He was one of the exiles who returned to Athens on the downfall of the Thirty Tyrants. The philosophical, or rather geometrical, experiment here described contains an allusion to the thick, bushy eyebrows of Chærephon, and the bald head of Socrates. It might be repeated any day by the philosophers of modern Athens.

148. *Δεξιώτατα, Most dexterously.*

151. *Περσικαί, Persian sandals;* handsome, red sandals, like the Turkish slippers of the present times.

152. *ἀνεμέτρει, he set about measuring off.* Note the force of the imperfect tense. — *τὸ χωρίον, the distance.*

Digitized by Google

153. Ὦ . . . . φρενῶν, *O Zeus, what subtlety of the intellects!* For the construction of the genitive, see Matt. Gr. Gr., § 371; Soph. Gr. Gr., § 194, 2.

154–155. Τί . . . . φρόντισμα; *What would you say, then, if you should hear another deep thing of Socrates?* — ἄν. This particle qualifies some verb to be supplied. For its use in interrogative sentences, see Kühner, Gr. Gr., § 260, 3, c.

157. Ὁπότερα . . . . ἔχοι. The question is stated in a very solemn and philosophical manner, *Whether he held the opinion*, or *Whether he maintained the doctrine.*

159. ἐμπίδος, *the gnat, midge*, the same as the κώνωψ; the insect still abounds in Athens. The name is repeated several times in the course of the discussion, for the purpose of heightening the ridicule.

166. Ὦ . . . . διεντερεύματος, *O thrice blessed for the inward vision!* that is, intuition of the inside of the gnat. The word is comic, says Passow, as if one should say *Darmsichtigkeit* for *Scharfsichtigkeit*, *innersight* instead of *insight.*

167, 168. Ἦ . . . . ἐμπίδος, *Surely, a man who sees through a gnat's inside might easily get acquitted in a suit at law.* In the legal language of Athens, ὁ φεύγων was *the defendant;* ἀποφεύγειν meant *to be acquitted, to escape the penalty.*

169. γνώμην μεγάλην, *a great philosophical idea.*

176. τί . . . . ἐπαλαμήσατο; *and what did he contrive for the bread?*

177–179. Κατὰ . . . . ὑφείλετο. These three lines have caused much difficulty among the commentators. The allusion in the first line is to the geometricians, who covered a table with fine sand, and on this drew their figures; in the second, the philosopher is represented as taking up a small spit, and then handling a pair of compasses; and in the third, the scene suddenly changes, and the disciple makes

Digitized by Google

him whip away a cloak from the palæstra. It is well known that the palæstras were a favorite resort of Socrates. There, while the young men were practising their exercises, the outside garments were laid aside, and, of course, might easily be stolen. Perhaps the poet is merely ridiculing the philosopher, by making his disciple begin as if he had a great scientific problem of his master's to describe, and break off suddenly by attributing to him the petty trick of stealing a cloak from the palæstra. The rustic would understand but little about the geometry; but if the science enabled him to do such tricks, it must be something worth learning, and very much to his purpose, as he wanted to cheat his creditors. But the loss of the supper seems to be forgotten. The disciple, perhaps, did not mean to answer the querist's question in any other way. Bothe says, — "Præstigiatorum artibus usum fingit personatum istum Socratem; nam quemadmodum præstigiatores aliud agunt, aliud agere videntur, sæpeque mirâ celeritate nihil suspicantibus aliquid vel auferre, vel inserere in sinum solent; sic ille in palæstrâ, postquam cinere conspersit abacum, tanquam figuras geometricas descripturus, velut mutato consilio, veru alicubi arreptum incurvavit, tum rursus propositum se tenere fingens circinum in manus sumpsit, mirantibusque spectatoribus, quid sibi vellet, et de his rebus, præsertim insuetis eo loco, inter se colloquentibus, dum minus observatur, pallium aliquod, quo ei opus erat, h. e. non adeo vile ac tritum, ut nullo pretio futurum esset (*θοἰμάτιον*, non *ἱμάτιον*) veru impacto, tanquam uncino, ex ipsâ palæstrâ, loco frequentissimo, furatus est, eoque post vendito cœnavit." According to this note, he stole the cloak, and sold it for a supper. Mitchell says, — "The three verses preceding appear upon the whole to be little more than a piece of mere *persiflage* (and so thinks Wieland), in which we are not to look for any very connected sense. The scholar, who has hitherto been on the high

Digitized by Google

ropes about his master, seeing by this time whom he has to deal with, plays off a little wit upon his rustic hearer. This narrative accordingly commences as if Socrates were about to draw upon his *abacus* or table (previously strewed with dust) some geometrical figures. Instead of a pair of compasses, however, the philosopher takes a small spit, which he works into something like a pair of compasses; but, instead of drawing a diagram with this instrument, the scholar's narrative suddenly shifts his master into the palæstra, where he is described as filching *a* cloak, the scholar at the same time exemplifying the act by affecting to twitch *the* cloak from his auditor. Strepsiades, who has been following the speaker open-mouthed, expecting some almost magical proceeding on the part of Socrates to procure his scholars a supper, and looking *hum! hah! indeed! prodigious!* sees nothing of the fallacy practised upon his understanding, but breaks out into a strain of admiration at the dexterity of Socrates, 'And to think of Thales after this!'"

Perhaps it is nothing but a joking way of telling how Socrates cajoled them out of their supper, by fixing their attention upon the figures he was drawing upon the table. "*Having spread fine dust over the table, he bent a little spit, and took a pair of compasses, and —— whipped the cloak away from the palæstra.*" Whipping the cloak from the palæstra may have been, from the circumstances before mentioned, a humorous and proverbial expression for slily cheating one of any thing. A law prescribing the penalty for "stealing a garment from the Lyceum, or the Academy, or the Cynosarges," &c., is cited by Demosthenes, Contra Timocratem, 736.

Kock adopts another reading, first proposed by Hermann, *θυμάτιον* instead of *θοιμάτιον*. Offerings were left in the palæstra to Hermes; and the trick charged upon Socrates, according to this reading, is that he filched away a bit of

Digitized by Google

meat from the palæstra, while the attention of the spectators was occupied with a pretended geometrical demonstration.

180. ἐκεῖνον .... *Θαυμάζομεν; that Thales*, that is, *the great Thales*, the famous philosopher, whose name was world-famous. The impatience of Strepsiades to be admitted at once into the school is too great to be restrained.

183. *Μαθητιῶ γάρ, For I long to be a disciple*, or rather, as the desiderative verb has something of comic force, *I'm itching to be a disciple.*

The door is open, and Strepsiades looks in. "Every ludicrous situation," says Mitchell, "and attitude, in which a number of young persons could be presented as pursuing their studies, is here to be imagined. This pupil has his head, as it were, in the heavens; he is contemplating divine entities, and seeing how far Socratic *ideas* correspond with Pythagorean *numbers*. That has his head buried in the earth, his heels being uppermost; doubtless he is searching for fossil remains. A third party content themselves with tracing various diagrams on their *abaci*, or philosophic tables. All are deadly pale, without shoes, having the hair long and matted, and, instead of the flowing *himation*, wearing the short philosophic *tribon*. Various articles of science, globes, charts, maps, compasses, &c., are strewed about. In the centre of the room, and evidently set apart for some unusual purpose, stands a small litter or portable couch. The scene is completed by two female figures. The one bears a sphere in her hand; by way of belt, she has part of the zodiac round her waist, and her robe-maker has evidently been instructed not to be sparing of suns, moons, and stars in her drapery. As this figure was meant to represent Astronomy, so that, with her compasses in her hand, her robe plentifully figured with diagrams, and the mystic nilometer on her head, is evidently intended for Geometry."

Digitized by Google

184. *ταυτὶ . . . . θηρία; what part of the world do these animals come from?* or, *what sort of creatures are these?*

186. *Τοῖς . . . . Λακωνικοῖς, The captives taken from Pylos, the Lacedæmonians I mean.* The event alluded to in this line was one of the most singular in the Peloponnesian war. The siege of Pylos, which was garrisoned partly by Spartan soldiers, had lasted a long time, and the Athenians were beginning to be discontented with Nicias, the first of the ten generals. Cleon, the most notorious demagogue of the day, seized this occasion to inflame the popular discontent. "He pointed at Nicias, the son of Niceratus, the general," says Thucydides, "being his enemy, and inclined to censure him, declaring that it would be easy enough, if the generals were men, to sail with an armament and capture the forces on the island, and that he himself would do it, if he had the command." Very unexpectedly, he was taken at his word; Nicias offered to resign, and then Cleon tried to withdraw. "But the more he declined the voyage, and tried to escape from his own words," remarks Thucydides, "the more they, as is customary with a mob, insisted upon Nicias resigning the command, and were clamorous for Cleon to sail." So he was finally compelled to submit to the honor which the sovereign people thrust upon him in jest. Putting a bold face upon the matter, he said he was not afraid of the Lacedæmonians; but with the Lemnians and Imbrians who were present, in addition to the soldiers then at Pylos, he would, within twenty days, either bring to Athens the Lacedæmonians alive, or kill them there. This boast was received by the multitude with shouts of laughter; but, by an extraordinary series of accidents, he was enabled to fulfil his promise, and within twenty days brought the soldiers of the garrison, among whom were about a hundred and twenty Spartans, prisoners to Athens. See Thucydides, IV. c. 27–40, where there is a most able narrative of these events. Their date is B. C. 425.

Digitized by Google

A scholiast remarks, with great simplicity, — "It was natural that these men, on account of the fear of captivity, and on account of their having been besieged already many days (seventy-two, according to Thucydides) in a desert island, where they could get no supplies, and, by reason of their having been imprisoned in stocks a long time after the capture, should have become pale, and thin, and filthy."

192. *Οὗτοι . . . . Τάρταρον, These are prying into darkness under Tartarus.* ἐρεβοδιφάω, from ἔρεβος, and διφάω, *to search.*

195. *Ἀλλ' . . . . ἐπιτύχῃ, But go in* (speaking to the scholars who had come out to see the new disciple), *lest HE fall in with you here.* The pronoun ἐκεῖνος, *he*, and in other places αὐτός, is used by way of eminence, being always understood, when spoken by disciples or followers of a sect, to refer to the master. The Pythagorean αὐτὸς ἔφα, *ipse dixit, he said*, that is, Pythagoras said, is well known.

197. *τι . . . . ἐμόν, a little matter of my own.* πραγμάτιον, diminutive of πρᾶγμα.

200. *Πρὸς . . . . μοι, In the name of the gods, what are these things? tell me.* He points to the images of Astronomy and Geometry.

202. *Τοῦτ' . . . . χρήσιμον; What is this good for?* The answer reminds Strepsiades at once of the colonial lands of the Athenians, which played as conspicuous a part in Attic politics as the "public lands" do in our own. The following is an outline of Boeckh's remarks upon this subject. — It was held to be a right of conquest to divide the lands of conquered tribes or nations among the conquerors. The distribution of the land was employed as a caution against, and a penalty for, revolt; and the Athenians perceived that there was no cheaper or better method of maintaining the supremacy, as Machiavelli has most justly remarked, than the establishment of colonies, which would be compelled to exert themselves for their own interest to retain possession

of the conquered countries; but in this calculation they were so blinded by passion and avarice as to fail to perceive that their measures excited a lasting hatred against the oppressors, from the consequence of which oversight Athens severely suffered. . . . . Are we to call it disinterestedness, when one state endows its poor citizens at the cost of another? Now it was of this class of persons that the settlers were chiefly composed, and the state provided them with arms, and defrayed the expenses of their journey. It is nevertheless true that the lands were distributed by lot among a fixed number of citizens; the principle of division doubtless was, that all who wished to partake in the adventure applied voluntarily, and it was then determined by lot who should and who should not receive a share. If any wealthy person wished to go out as a fellow-speculator, full liberty must necessarily have been granted to him. The profitableness of the concern forbids us to imagine that all the citizens cast lots, and that those upon whom the chance fell were compelled to become Cleruchi. The distribution of lands was of most frequent occurrence after the administration of Pericles. Pericles himself, and his successors, Alcibiades, Cleon, and other statesmen, employed it as a means of appeasing the needy citizens; and the fondness of the common Athenians for this measure may be seen from the example of Strepsiades in the Clouds of Aristophanes, who, on the mention of the word Geometry, is instantly reminded of measuring out the lands of the Cleruchi. See Boeckh, Public Economy of the Athenians, Lamb's translation, p. 546–556.

204, 205. *Ἀστεῖον . . . . χρήσιμον, 'Tis a capital thing you mention, for the contrivance is both republican and useful.*

207. *Ἀθῆναι.* The disciple shows him a map, and points out Athens on it. The old man, however, humorously says it cannot be Athens, for there are no judges to be seen

Digitized by Google

there. The number of citizens occupied in the courts of Athens as judges might sometimes amount to six thousand, about a fourth part, as Wieland remarks, of the whole free population of Athens.

209. Ὡς . . . . χωρίον, *In very truth, this is the Attic land.*

211, 212. Ἡ . . . . πάνυ, *This is Eubœa, as you see, stretching along here very far.* He points out the island of Eubœa stretching along the coast of Attica.

213. Οἶδ' . . . . Περικλέους, *Yes, I know, it was stretched by us and Pericles.* A joking allusion to the heavy tributes exacted of the Eubœans by the Athenians, after the Chalcidians and Eretrians had been besieged by Pericles.

215, 216. Ὡς . . . . πάνυ, *How near us? Use all your philosophy* (πάνυ φροντίζετε, *ponder deeply;* the poet is again laughing at the philosophic cant) *to remove it very, very far from us.* Strepsiades affects to be frightened by the proximity of Sparta to Athens, as seen on the map. The history of the Peloponnesian war, which had already caused the Athenians so much distress, will explain the old man's alarm.

217. Οἰμώξεσθ' ἄρα, *You 'll groan, then,* that is, *so much the worse for you,* if you can't put it further off.

218, 219. Φέρε . . . . Ὦ Σώκρατες. Strepsiades now observes a man suspended aloft in a basket. This is accomplished by means of stage machinery. In great surprise he asks, *Who is that man up there in the basket?* The disciple answers, in Pythagorean fashion, Αὐτός, *He. What he?* says Strepsiades; and when he is told it is Socrates, he exclaims, with an expression of surprise, calling to the philosopher, and standing with admiring look fixed upon him, *O Socrates!*

220. Ἴθ' . . . . μέγα. This is addressed to the disciple,—*Come, you, speak up to him for me, loud.* But the disciple, his master being present, is too busy to do any such thing.

Digitized by Google

Whereupon Strepsiades ventures to call him himself, and, in a coaxing style, rendered ludicrous by the diminutive of the philosopher's name, shouts out, Ὦ Σώκρατες, Ὦ Σωκρατίδιον, *Socrates, Socratidy!* The reply of the philosopher, from his elevated position, is such as becomes his dignity,— *Why callest thou me, O creature of a day?*

225. Ἀεροβατῶ . . . . ἥλιον. Another sublime speech of the philosopher, and designed by the poet to ridicule a certain class of physical inquiries among the sophists,—

I mount the air and overlook the sun.

226, 227. Ἔπειτ' . . . . εἴπερ. For the elliptical use of εἴπερ, see Matt. Gr. Gr., § 117, *f.* Strepsiades touches upon the atheism which was charged upon the sophists, and, playing upon the words, substitutes ὑπερφρονεῖς, *you despise, contemn*, for the verb περιφρονῶ, *to examine, to overlook.* But, on account of the double meaning of *overlook*, the point may be preserved in English without changing the word:—

Dost thou, then, from the basket overlook
The gods, and not from earth, if ——

227–230. Οὐ . . . . ἀέρα. Socrates goes on to give the reason why he has got up into the basket to speculate. The whole passage is a ludicrous embodying in visible representation of the philosophic mode of procedure in inquiries into matter above the earth, μετέωρα πράγματα, such as the sun, moon, stars, meteors, clouds, and the like. The speech ends with an amusing turn, in which the poet laughs at the Socratic method of drawing illustrations of moral or philosophic truths from objects of every-day life. Süvern (Über Aristophanes Wolken, pp. 8, 9,) justly remarks,— "Socrates, as delineated by Xenophon, was notoriously so far removed from the investigations into the μετέωρα, i. e. *the universe*, the heavenly bodies and the atmospherical phenomena which occupy the master of the ponderers, that he consi lered it a piece of insanity to surrender one's self,

Digitized by Google

like Anaxagoras, to their contemplation, because it was impossible to penetrate to their actual foundation and relations. This belonged originally to the physical school, then, also, to the Eleatics, but was not foreign to the sophists, and among them Prodicus especially is designated as a meteorologist by Aristophanes in the Clouds and in the Birds. Aristophanes, therefore, has transferred this, not from those two schools only, but from the philosophers generally of that time, to his *thinking-house*, called the *φροντιστήριον*, as an establishment for such subtilties; and with such expressions as *μεριμνοφροντισταί*, — which Xenophon resolves into *μεριμνῶντα* and *φροντιστήν*, — *μετεωροσοφισταί, μετεωροφένακες, ἀδολέσχαι*, which he uses of the master and disciples, designates the philosophy generally, partly in reference to the subject on which they busied themselves, partly in reference to the mode of speculating and discoursing upon it."

230. *τὸν ὅμοιον ἀέρα, its kindred air.* A reference to the opinion of the Ionic philosophers upon the cognate nature of the soul and air.

232. *οὐ γὰρ ἀλλ'.* An Attic idiom, properly elliptical, for *οὐ γὰρ μόνον τοῦτο ἀλλά*, &c., *for not only so, but.* The idiom, however, may be rendered, *for, moreover.*

233. *ἰκμάδα τῆς φροντίδος, moisture of thought.* "That Socrates was versed in the writings of Heraclitus is well known; and to some opinions of that school, as, that a dry soul is best, that the death of intelligent souls arises from moisture, &c., reference is here probably made." Mitchell.

236. *Ἦ . . . . κάρδαμα;* Strepsiades is utterly confounded by this philosophical rigmarole. "*What!*" says he, "*do you say that the thought draws the moisture into the watercresses?*"

237, 238. *Ἴθι . . . . ἐλήλυθα, Come, then, Socratidy, come down to me, that you may teach me that for which I've come.*

239. *Ἦλθες . . . . τί; You've come for what?* This arrangement of words is often used in interrogations.

Digitized by Google

240, 241. *Ὑπὸ . . . . ἐνεχυράζομαι, For I am plundered and ravaged by interest and the hardest creditors, and my property is taken for security.* The phrase *ἄγειν καὶ φέρειν, to drive and carry*, i. e. *to plunder, to ravage*, is of very ancient origin, and refers to driving away cattle and carrying away fruits and other inanimate objects. In process of time its original force was lost, and the whole phrase was used in the simple sense of *to plunder*. For the construction of *τὰ χρήματ' ἐνεχυράζομαι*, see Matt. Gr. Gr., § 421, 2. "As, by a peculiar Græcism, verbs which in the active take a dative of the person can be referred to this person as a subject in the passive, these verbs in the passive have also the thing in the accusative, whilst in other languages only that which is the object of the active becomes the subject of the passive." See also Soph. Gr. Gr., § 208.

242. *Πόθεν . . . . γενόμενος; How did you get into debt without knowing it?* For the various constructions of *λανθάνειν*, see Matt. Gr. Gr., § 552, b; Soph. Gr. Gr., § 225, 8.

245, 246. *Μισθὸν . . . . θεούς, And, whatever price you may ask me, I'll swear by the gods to pay down.* For construction of two accusatives, see Soph. Gr. Gr., § 184.

247, 248. *πρῶτον . . . . ἔστι.* The word *νόμισμα* means either *an established institution* or *a coin*. It is used here equivocally, referring partly to what Strepsiades has said about paying. Translate, *For, first, gods are not a current coin with us.*

248, 249. *Τῷ . . . . Βυζαντίῳ; By what do you swear? by iron coins, as they do in Byzantium?* The allusion here is explained by the following passage from Boeckh's Public Economy of the Athenians, p. 768, 769. "It was similar to the iron money of the Clazomenians, with this difference only, that it was not at the same time an evidence of debt. Byzantium, notwithstanding its favorable situation for commerce, and the fertility of its territory, was generally in a

Digitized by Google

miserable condition. The Persian and Peloponnesian wars, the wars of Philip, and the alliance with the Athenians, together with the tributes exacted by the latter, must have unfavorably affected its prosperity. With the barbarians in its vicinity it was engaged in continual contests, and was unable to restrain them, either by force, or by tributes; and to the other evils of war was added the tantalizing vexation, that, when with much labor and expense they had raised a rich crop upon their fertile fields, their enemies destroyed it, or gathered what they had sown; until at last they were obliged to pay the Gauls valuable presents, and, in a later period, a high tribute, to prevent the devastation of their fields. These difficulties compelled the adoption of extraordinary measures, and finally the exaction of the toll on vessels passing the Bosporus, which in Olymp. 140, 1 (B. C. 220), involved Byzantium in the war with Rhodes. Among the earlier measures, adopted by them for relieving themselves from pecuniary embarrassment, was the introduction of an iron coinage for domestic circulation, in order that they might use the silver in their possession for the purposes of foreign trade, for carrying on war, and for tributes. It was current during the period of the Peloponnesian war, and received the Doric appellation sidareos, as the small copper coin of the Athenians received that of chalcûs. Since it was thin and worthless, it appears to have been merely a strong plate of iron, having an impression on one side."

251. *εἴπερ ἔστι γε*, that is, *ἔξεστι*, *if it is possible.*

254. *Κάθιζε . . . . σκίμποδα, Sit down, then, upon the sacred couch.* The *σκίμπους* was a sort of folding-stool for travellers, invalids, and sedentary persons. Socrates was known to possess such a stool or couch.

256. *Ἐπὶ τί στέφανον; Crown, for what?* For *ἐπὶ τί*, see Matt. Gr. Gr., § 568, c.

257. *Ὥσπερ . . . . θύσετε, Don't sacrifice me like Atha-*

Digitized by Google

mas. The construction of this line is purposely confused, to express the alarm experienced by Strepsiades. Socrates attempts to place the chaplet upon his head, so as to frighten him. For the construction of ὅπως μή (σκόπει, *look out*, understood) with the future, equivalent to a negative imperative, see Matt. Gr. Gr., § 518, 7; Soph. Gr. Gr., § 214, b. The story of Athamas is thus told by a scholiast:—"Athamas had two children by Nephele, Phryxus and Helle. Deserting Nephele, who was a goddess, he married a mortal. Nephele, therefore, in a fit of jealousy, flew up to heaven, and afflicted her husband's land with a drought. Athamas sent messengers to Apollo to inquire concerning the drought; and his wife, wishing the death of Phryxus and Helle, bribed the messengers to declare, that the Pythian oracle's response was, that the drought would not cease, unless they sacrificed the offspring of Nephele. Athamas then sends for them from the sheepfolds; but a ram, speaking with a human voice, warns them of their threatened death. They fled, therefore, with the ram, and, as they were crossing the strait to Abydos, Helle fell off and was drowned, and it was called the Hellespont, after her. But Phryxus, riding on the ram, arrives safely in the country of the Colchians, where he sacrifices the ram, gifted by the gods with a golden fleece, to Ares or Hermes; and, establishing himself there, left his name to the country. But Nephele causes Athamas to suffer punishment for her children; he is brought forward, therefore, with a chaplet upon his head, about to be sacrificed on the altar of Zeus, when he is rescued from death by Hercules. Such is the representation of Sophocles in his play."

258, 259. *Οὔκ . . . . ποιοῦμεν, No, but we do all these things to those who are undergoing initiation.*

260. *Λέγειν . . . . παιπάλη.* τρίμμα, from τρίβω, *to rub*, something *rubbed, polished*, &c.; hence, metaphorically, *u*

Digitized by Google

person skilled and polished in any thing. κρόταλον, *a rattle* or *bell*, and met. *a talking person, a rattler.* παιπάλη, *fine meal*, met. *a subtle fellow, a keen, acute rogue.*

261, 262. *Μὰ . . . . γενήσομαι, By Zeus, you will not deceive me;* that is, What you say about my being made meal of I'm afraid will be true enough. Upon the 262d line Mitchell says,—"The words are hardly out of the mouth of Strepsiades, when the whole contents of the bag (a mingled mass of fine pebble, tin, and meal) are dashed into his face. Strepsiades sputters and spits, and spits and sputters, till, the intervening obstacles being at last removed, out comes the word παιπάλη, like a pellet from a pop-gun. But this is not all. Strepsiades turns to the spectators, and part of the freemasonry of the Socratic school is discovered; for the face of Strepsiades, hitherto of a ruddy color, has now assumed the hue of deadly pale peculiar to that school. Such appears to me the meaning of this difficult passage."

263. *Εὐφημεῖν, To observe a religious silence.* The ceremony of initiation is now over, and nothing remains but to introduce Strepsiades to the new divinities. The first line is addressed to him; then Socrates proceeds with a solemn invocation to Air, and Ether, and the Clouds, the deities of the new school.

266. *τῷ φροντιστῇ, to the phrontist.* "These words," says a scholiast, "may be understood either of Socrates or the old man; of Socrates, so that he may be invoking the clouds to appear to him; or of the old man, since Socrates already counts him among the number of the philosophers." Mitchell says they refer to Strepsiades, "the newly admitted member. That the popular voice subsequently fixed the term on Socrates himself may be gathered from the language which Xenophon puts into the mouth of his Syracusan juggler, when offended at seeing the guests whom he had been brought to amuse paying more attention to

Digitized by Google

Socrates than to his own sleight-of-hand tricks.' He then cites the passage from Xenophon's Symposium to the following effect: — "And these discourses going on, when the Syracusans saw them neglecting his exhibitions, and entertaining themselves with one another, envying Socrates, he said to him, 'Are you, then, O Socrates, *the reflecter*, so called (ὁ φροντιστής)?' 'Better so,' he replied, 'than if I were called *the unreflecting* (ἀφρόντιστος).' 'Yes, unless you were a reflecter (φροντιστής) upon things on high (τῶν μετεώρων).' 'Do you know, then,' said Socrates, 'any thing higher than the gods?' 'But, by Zeus, it is not these, they say, that you give your thoughts to, but the most useless things. . . . . But let these things alone, and tell me how many flea's feet you are distant from me; for these are the things, they say, that you apply geometry to.'" Xen. Sym. VI. 6.

267. *Μήπω.* Strepsiades, frightened at the invocation, bawls out, begging the clouds not to appear until he has folded his cloak about him.

268. *Τὸ . . . . ἔχοντα, Unlucky that I am, to have come from home without my dog-skin cap!* For the use of the accusative and infinitive with the neuter article, see Kühner, Gr. Gr., § 308, R. 2.

269. *τῷδ' εἰς ἐπίδειξιν, to exhibition before him,* that is, before Strepsiades. The following lines are in that high poetic vein, of which no one was a greater master than Aristophanes, when he chose to give free scope to his lyric genius.

270. *χιονοβλήτοισι, snow-beaten.*

271. *Νύμφαις, with the Nymphs* (Soph. Gr. Gr., § 206) that is, the daughters of father Oceanus, and of Tethys, the same that compose the chorus in the Prometheus Bound.

272. *προχοαῖς,* literally, *the outflowings,* that is, *the mouths.* — *χρυσέαις ἀρύτεσθε πρόχουσιν, ye draw in golden pitchers.* With regard to the places mentioned in these

Digitized by Google

lines, Bothe observes, — "The poet describes the earth, from its centre, where Mount Olympus was believed to be situated, and in four directions, — towards the west, where were the ocean isles, the south, where was the Nile, the north, where was Lake Mæotis, and, finally the east, where was Mimas, the highest mountain in Ionia, — not in Thrace, as has been supposed;" the same Mimas, probably, that is mentioned in the Odyssey, III. 172: —

Ἠ ὑπένερθε Χίοιο, παρ' ἠνεμόεντα Μίμαντα.

275. *Ἀέναοι Νεφέλαι.* "Loud claps of thunder are here heard; these are succeeded by a solemn strain of music; after which, a chorus of voices, apparently proceeding from a body of clouds which float about on the side of Mount Parnes. These clouds gradually assume the appearance of females of the most commanding aspect, and subsequently occupy, like other choruses, the orchestra, or empty space between the stage and the spectators." Mitchell.

After the prayer of Socrates, the clouds summon each other to obey the invocation to assemble, and thus to make their appearance before Socrates.

276. *δροσερὰν φύσιν εὐάγητον, dewy, easy-moving nature.* With regard to the appearance of the clouds, Welcker remarks, — "In the uncovered theatre, the chorus was really seen moving along from the side of Parnes, veiled like clouds, directly opposite the spectators, *coming down over the walls*, which on both sides shut in a large part of the long stage, and behind which the machinery was disposed. While they were rapidly and tumultuously shaking off their cloudy veils, and coming forth as women of wondrous dignity and beauty, they occupied the orchestra, the empty space between the spectators and the players, and then took the elevated Thymele, in order to speak, by means of the choir-leader, with the actors or the spectators, to whom they alternately addressed themselves."

Digitized by Google

287–290. *Ἀλλ' . . . . γαῖαν, But let us, having shaken off the showery cloud from our immortal form, survey the earth with far-seeing eye.* There is some doubt as to the reading of *ἀθανάτας ἰδέας*. Some have *ἀθανάταις ἰδέαις*, and a scholiast mentions the reading *ἀθανάτης ἰδέας*. The reading given in the text is perhaps the best, and the genitive case is constructed with *ἀποσεισάμεναι, having shaken off from.*

292. *Ἥισθον . . . . θεοσέπτον*; Socrates addresses this to Strepsiades. *θεοσέπτον, worthy of divine worship, to be reverenced as a god.*

296. *ἅπερ . . . . οὗτοι.* The poet makes Socrates allude satirically to the comedians in these words. *τρυγοδαίμονες.* This ludicrous epithet was compounded in imitation of the *κακοδαίμονες*, applied by the comic poets to Socrates and his fellow-philosophers. It means literally (*τρύξ, δαίμονες*) *lees-dæmons*, and refers to the comic actors daubing their faces with the lees of wine.

297. *μέγα . . . . ἀοιδαῖς, for a great swarm of goddesses is in motion with their songs.*

299. *Παρθένοι ὀμβροφόροι.* "After a preluding strain of music, the voices of the chorus are again heard, but they themselves are not yet visible." Mitchell.

300. *λιπαρὰν χθόνα Παλλάδος, the fair land of Pallas.* Pindar called Athens *λιπαραὶ καὶ ἀοίδιμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι, illustrious Athens, fair and famous, the prop of Greece.*

302. *ἀῤῥήτων ἱερῶν, the unspeakable, sacred rites*, that is, the Eleusinian mysteries.

303. *Μυστοδόκος δόμος.* "Sacellum templi Eleusinii, in quo initiatio fiebat." Schutz.

304. *ἀναδείκνυται, is thrown open.*

308. *Καὶ . . . . ἱερώταται, and the most sacred processions*, in honor *of the immortals.*

309–313. *Εὐστέφανοί . . . . αὐλῶν, And well-crowned fes-*

Digitized by Google

tivals and banquets in all the seasons, and, at the coming spring, the Bromian joy, and the rivalries of harmonious choruses, and the deep-resounding music (literally, *Muse*) *of flutes.* This choral song is a beautiful description of the festivities and poetical amusements of the Athenians. No city of ancient times equalled Athens in the variety, taste, and splendor of its entertainments, its processions, its cyclic dances, and its Dionysiac exhibitions. These last were the most remarkable of all, as being the occasions which produced the masterpieces of the Attic tragic drama, the works of Æschylus, Sophocles, and Euripides. These exhibitions are meant by the *Βρομία χάρις*, at the coming of spring, the greater Dionysiac festival taking place at that season of the year. See Panegyricus of Isocrates, p. 15, Felton's edition, and note, p. 79.

Mr. Wordsworth, the elegant author of "Athens and Attica," makes the following remarks: — "Aristophanes, in his play of the Nephelæ, brings his goddesses, the Clouds, from the heights of Mount Parnes, when, in compliance with the invocation of Socrates, they descend to visit the earth. Quitting their aerial station on this lofty mountain, they soar over the Athenian plain, and floating across the peaked hill of Lycabettus, at the north-east extremity of the city, and above the town itself, and the rock of the Acropolis, they fly over the Parthenon, and at last alight on the stage of the theatre on the south side of the citadel. Before they commence their flight, they join their voices in a choral strain, replete with poetical beauty, which furnishes conclusive evidence that the poet who composed it might have been as distinguished for lyrical as he was for his dramatic excellence; that, in a word, he might have been a Pindar, if he had not been an Aristophanes.

"While listening to the beautiful language and melodious harmony of this song, the audience might almost imagine itself to be placed in the same elevated position as was oc-

Digitized by Google

cupied by those who united in giving it utterance; and thence it might seem to contemplate all the noble and fair spectacles which they there see and describe. Together with the chorus of the Clouds, it might appear to look down upon the objects of which they speak as then visible to themselves: to see the land of Pallas stretched out before them, and the lofty temples and statues of Athens at their feet; to trace the long trains of worshippers in festal array going over the hills to the sacred mysteries of Eleusis; to follow the sacred processions winding through the streets to the Acropolis of the Athenian city; to witness the banquets and sacrifices on solemn holidays; to behold the crowds seated in the theatre at the beginning of spring, and viewing the dances and listening to the melodies which there gave an additional charm to that season of festivity and joy." Pictorial Greece, pp. 87, 88.

316. *μεγάλαι, ... ἀργοῖς, great goddesses for idle men*, that is, the philosophers and sophists, whose pursuits the poet would represent as idle and useless. "*Ὠφέλιμοι τοῖς ἀνθρώπων ἀπράκτοις· οἱ γὰρ ἀργοὶ κεχήνασιν εἰς τὰς Νεφέλας*," says the Scholiast.

317, 318. *Αἴπερ . . . . κατάληψιν.* In following out his purpose of ridiculing the philosophers, the poet makes Socrates ascribe to the clouds the faculties and arts which the sophists professed to ascertain and to cultivate. He ludicrously mingles up philosophical terms with the cant of the jugglers. *γνώμην, thought. διάλεξιν*, the art of discussion by question and answer, or *dialectics*, — an art carried to its highest perfection by Socrates. *νοῦν*, used in a variety of philosophical senses, but all traceable to the general idea of *intelligence*, or *the intelligent principle*, as distinguished from matter. *τερατείαν, the wondrous art, the art of dealing with supernatural things, jugglery, witchcraft, the black art. περίλεξιν, the art of talking round and round* a subject; a gloss explains, *εὐπορία καὶ περιττότης λόγων, abundance and*

Digitized by Google

superfluity of words, the wordy art. κροῦσιν, literally, *a blow*, a stroke upon vessels to ascertain whether they are cracked, hence *a proof, a test*, also the touch of a musical instrument; perhaps, here, *playing upon the mind, cheating;* the same idea that is expressed in Hamlet's dialogue with Guildenstern:—

"*Hamlet.* Will you play upon this pipe?
"*Guildenstern.* My lord, I cannot.
"*Ham.* I pray you.
"*Guil.* Believe me, I cannot.
"*Ham.* I do beseech you.
"*Guil.* I know no touch of it, my lord.
"*Ham.* 'Tis as easy as lying; govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, there are the stops.
"*Guil.* But these cannot I command to any utterance of harmony; I have not the skill.
"*Ham.* Why, look you now, how unworthy a thing you make of me! You would *play upon me;* you would seem to know my stops; you would pluck out the heart of my mystery; *you would sound me from my lowest note to the top of my compass;* and there is much music, excellent voice, in this little organ; yet cannot you make it speak. S'blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, *you cannot play upon me.*" Hamlet, Act III., Sc. 2.

κατάληψιν, *comprehension, skill in getting hold of any thing.* from καταλαμβάνω. In the "Knights," Aristophanes describes a rhetorician thus:—

Συνερκτικὸς γάρ ἐστι καὶ περαντικός,
Καὶ γνωμοτυπικός, καὶ σαφὴς καὶ κρουστικός,
Καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

319–322. Ταῦτ' . . . . ἐπιθυμῶ. Ταῦτ', an Attic construction for διὰ ταῦτα. Strepsiades breaks out in a strange flood of words, as if in a fit of inspiration. πεπότηται, *has soared aloft.* λεπτολογεῖν, *to discuss subtilely, to split hairs,*

"to distinguish and divide
A hair 'twixt south and south-west side."

Digitized by Google

στερολεσχεῖν, nearly the same as the last, *to argue subtilely*. *Καὶ γνωμιδίῳ*. This line is supposed by Wieland to refer to the manner in which Socrates was accustomed to manage his philosophical discussions with the aid of his celebrated irony (called by an old English writer *dry mock*), by which he opposed the opinions or maxims of the philosophers (*γνώμας*) with doubts and questions (*γνωμιδίοις*), which, as it were, *stuck* them through. Strepsiades is so much excited by this new enthusiasm, that he longs to see the inspiring goddesses in bodily form.

323. *πρὸς τὴν Πάρνηθ'*, *towards Parnes*, a mountain in Attica, in sight of the spectators at the theatre. It is situated northward from Athens, and now bears the name of Casha. The situation of the great Dionysiac theatre, as is well known, was at the south-east corner of the Acropolis. In a residence of some months at Athens, I was almost in the daily habit of visiting a spot, which suggested so many literary and poetical reminiscences; and as I passed round the corner of the Acropolis, my eye always rested upon the distant heights of Parnes. I seldom saw the summit without a mass of delicate, silvery clouds resting upon it, which brought to mind the beautiful choruses of this comedy. It is beyond a doubt, that this daily sight suggested to Aristophanes the airy graces, with which this piece abounds; and as the actor spoke the words, he might behold from the extremity of the stage—the theatre being open to the sky—through the pure transparency of the Attic atmosphere, the floating vapors, easily transformed by the imagination into a band of lovely maidens, moving like goddesses down from the slopes of the mountain, and passing over the olive-covered valley which lay between. See note to 309–313.

324, 325. *Χωροῦσ' . . . . πλάγιαι.* The editors have found some difficulty with this sentence on account of the repetition of the pronoun *αὗται*. Mitchell says, — "Socrates is here to be considered as pointing out to Strepsiades the

Digitized by Google

course which the clouds are taking; *these* coming through the hollows between two hills (*κοῖλα*) and shrubberies (*δασέα*); *those* proceeding *sideways* (*πλάγιαι*), till he brings them to the *εἴσοδος*, or place where the chorus entered the part of the theatre appropriated to them." Bothe assigns part of the sentence to Strepsiades, altering the pronoun to *αὐταί*; so that Strepsiades is made to ask, *Φέρε, ποῦ, δεῖξον, χωροῦσ' αὐταί;* and remarks with regard to the common arrangement, "Quid sibi velit bis positum, *αὐται*, nemo exputaverit." It seems to me the words will not bear the meaning put upon them by Mitchell. They clearly are not used by Socrates to indicate separate bodies of clouds approaching. There is no difficulty in supposing Socrates to be watching their course, and pointing them out to Strepsiades as they move along; repeating the demonstrative pronoun (used, according to a very common idiom, adverbially), because Strepsiades, though looking hard, could not see them at first at all. According to this view, the common reading is the correct one, and its explanation natural and easy. Translate, therefore, *There they come, very many, through the hollows and the thickets;* (don't you see?) *there, winding their way along.* For the second *αὗται*, see Soph. Gr. Gr., § 163, n. 2.

325. *Τί τὸ χρῆμα; What's the matter with me?*

326. *Παρὰ τὴν εἴσοδον, By the entrance.* The *εἴσοδος* was a passage at the side of the theatre, leading into the orchestra, through which the chorus having entered, arranged themselves for the choral chant and dance.—*Ἤδη . . . οὕτως, Ah, now I just see them, so.*

327. *εἰ . . . . κολοκύνταις.* The scholiast explains,—"*εἰ μὴ λήμας ἔχεις ἐν τοῖς ὀφθαλμοῖς μεγάλας ὡς κολοκύντας · λήμη δέ ἐστι τὸ πεπηγὸς δάκρυον,*"—*unless you have rheum-drops in your eyes as big as yourds.*

328. *Νὴ . . . . κατέχουσι.* Bothe very unnecessarily assigns the words *πάντα γὰρ ἤδη κατέχουσι* to Socrates, for the

Digitized by Google

reason that "Minus apte hæc verba leguntur sub persona Strepsiadis, aspectu Nubium defixi; subjicit Socrates rationem, cur jam fieri non possit, quin senex conspiciat Nubes." But the words naturally belong to Strepsiades. Socrates has already told him that he cannot help seeing them, unless he is as blind as a bat; and Strepsiades replies, *Yes, to be sure*, and then breaks into a direct address to them, — *O much honored Clouds! — to be sure I see them, for they fill up every thing.*

330. *Μὰ Δί'*. This form implies a negation, *No, by Zeus.*

331–334. *Οὐ . . . . μουσοποιοῦσιν.* The poet is here ridiculing the whole body of charlatans, in divination, medicine, music, and poetry. Aristophanes was a great conservative, and looked with the keenest contempt upon all the innovations which the fashions of his age were introducing to popular favor. The vices of the sophists were pervading every department of Attic life and art. Pretended philosophers were teaching atheistic paradoxes; the authors of the cyclic choruses and the lyric poets generally were introducing a forced, quaint, and affected style, clothing commonplace or exaggerated thoughts in fantastic phraseology, like some of the new-school poets of the present age; the musicians were throwing aside the severe and simple strains which braced up and strengthened the souls of the heroes who fought at Marathon, and substituting in their place an effeminate and corrupting musical mannerism, under which the youth of Athens were becoming voluptuous and feeble; jugglers and quacks of every description were pouring their debasing influences upon the democracy of Athens, undermining the virtue of the people, and preparing them for the ruin which speedily overtook the state in the war with Sparta, and afterwards in the conflicts with Macedonia. *Θουριομάντεις, Thurian soothsayers.* The poet alludes here to the Athenian colony sent out, B. C. 444, to settle near the

Digitized by Google

ancient Sybaris. The soothsayer Lampon was placed at the head of the expedition; according to Diodorus, he was honored with the privilege of a seat at the table of the Prytaneum,—"*ἔτυχε δὲ καὶ τῆς ἐν Πρυτανείῳ σιτήσεως.*" This privilege was granted only to the most distinguished men. It is this circumstance that gives a point to the poet's satirical allusion. *ἰατροτέχνας, doctor-artists, quacks.* Like Molière, the most illustrious comic poet of modern times, Aristophanes seems to have had a great antipathy to medical men. He alludes in this passage, probably, to Hippocrates, to whom and to whose descendants the privilege of the Prytaneum was granted by the Athenians. *σφραγιδονυχαργοκομήτας.* This amusing compound is thus explained in the Etymologicum Magnum:—"*ὁ ἄσωτος, παρὰ Ἀριστοφάνει· ἀπὸ τοῦ σφραγὶς καὶ ὄνυξ καὶ ἀργὸς καὶ κόμη, οἱονεὶ ὃς φέρει τοὺς δακτυλίους μέχρι τῶν ὀνύχων, καὶ ὃς ἀργός ἐστι καὶ κομᾶται.*" A dissolute person, one who wears rings down to his finger-nails, is lazy, and has long hair. Voss made a German equivalent, *Ringfingerigschlendergelockvolk, ringfingeredlazylonghairedfolk. Κυκλίων τε χορῶν.* "Circular dances, which on festive occasions were performed round the altar of a god with an accompaniment of song. As dances of this kind originally belonged to the Bacchic festival, the cyclic dance and the Bacchic dithyramb bear nearly the same meaning. Hence, *κυκλιοδιδάσκαλος* (Av. 1403), a poet who teaches his dithyrambic strains for some public exhibition." Mitchell. *ᾀσματοκάμπτας, song-twisters.* The poet designedly uses these sesquipedalian words to ridicule the pomp and unmeaning bombast of the fashionable style introduced by the dithyrambic composers. Voss remarks,—"Their formerly simple, vigorous, choral style of music was lost in fustian and artificial flourishes." He alludes specially to Cinesias, Philoxenus, and Cleomenes. *μετεωροφένακας, meteor-jugglers,* or *star-gazers. μουσοποιοῦσιν, celebrate in verse.* This whole passage is a very ingenious satire upon

Digitized by Google

the absurdities introduced into music, poetry, and literary style in general, in the time of Aristophanes. A satirical poet of equal powers might find the materials for a similar comedy in the affectations which have of late been foisted upon the English language by the writings of a class of whimsical and euphuistic authors who have met with some favor under the shelter of Mr. Carlyle's example.

331. Sqq. The classes of impostors mentioned here, and the still more numerous classes satirized in the Birds, show how easily imposed upon were the people of Athens, notwithstanding their general intellectual culture. In this, as in so many other respects, a parallel might be drawn between the Athenian and the American people — especially the New Englanders. Among us there is a general activity of mind, which, while it has its great and undeniable advantages, has also its dark side. The active, excited state of mind, which now exists among the descendants of the Puritans, by no means necessarily implies the prevalence of a sound common sense. On the contrary, it lays whole classes of honest people open to the arts of the impostor in a peculiar degree. For this same excited condition of the mind, without careful training in the habit of rigid accuracy of observation, and the most truthful report of the things observed, is far from guarding us against all kinds of illusions of the senses; all kinds of false reasonings upon facts assumed without proof, and fatal errors on the most important subjects.

Ingenious as were the impostors in Athens, they never ventured on such a bold experiment with the popular credulity as have the American Spiritualists. The writing mediums, the trance mediums, the consulting mediums, who have played so weird a game for several years past, with the weaknesses of men and women, find no representatives of their names in the copious vocabulary of imposture which Aristophanes wielded with such telling effect. Ludi-

Digitized by Google

crous as is the picture of the Phrontisterion exhibited in the Clouds, even the wit of Aristophanes cannot make it half so ridiculous as the session of a "circle" of Spiritualists round a table, while the long-legged and vulgar mystagogue passes drums, hand-bells, musical instruments, and other things equally wonderful, round the ring of weakling men and women, who surrender themselves, hand and foot, to the most puerile imposture that ever discredited the human mind. It needs a genius like that of Aristophanes to lash this modern folly and cheat, until men, women, and children shall be ashamed to acknowledge they were for a moment taken in by its shallow juggleries.

The dithyrambic poets, parodied in the reply of Strepsiades, must have been a good deal like Mr. Thomas L. Harris, whose "archetypal ideas," we are told by the highest authority, "were internally inwrought by spiritual agency into the inmost mind of the medium, he having at that time passed into a spiritual or interior condition. From that time until the fourth of August, fed by continual influxes of celestial life, these archetypal ideas internally unfolded within his interior or spiritual self; until at length, having attained to their maturity, they descended into the externals of the mind, uttered themselves in speech, and were transcribed as spoken by the medium, he by spiritual agencies, being temporarily *elevated* to the spiritual degree of the mind for that purpose, and the external form being rendered quiet by a process which is analogous to physical death."

Such was the origin of the "Lyric of the Morning Land." I take, quite at random, a few lines from that immortal work, as the best possible illustration of the dithyrambic spirit, which Aristophanes satirizes:—

"I see a cataract of crimson fire,
As if a world were melted into flame,

Digitized by Google

Poured from the hollow sky,
Falling tumultuously,
And spreading as it rolls,
With music like the utterance of all souls
Into ten thousand, thousand worlds again,
And all the drops blown into fiery suns,
And all the sparkles, whirling from the pyre
Are planet-guided spheres and horizons."

Now, if the Athenian dithyrambists ever equalled the sublimity of this passage, the fact has escaped my researches.

335–339. *Ταῦτ' . . . . κιχηλᾶν.* The poet is here introducing and ridiculing the twisted and forced expressions of some of the Doric dithyrambic poets. *Ταῦτ'*, i. e. *διὰ ταῦτα*, a common Atticism, *For this reason.* *ἐποίουν, they poetized,* in such language as follows:— *ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν δάϊον ὁρμάν, the violent rush of the watery, lightning-whirling clouds.* There is some dispute as to the meaning of *στρεπταιγλᾶν*; according to some it should be rendered *light-turning*, or *light-obstructing*, that is, darkening the light of the sun. Passow gives it the other meaning, and evidently makes it to agree with *ὁρμάν*; if so, it should be accented *στρεπταίγλαν.* This was the understanding of the scholiast and the reading is adopted by Bothe; and another scholiast, quoted by him, states that this reading was found in the older copies. But the reading in the text is mentioned by the scholiasts, and approved by Hermann, Invernizius, and Dindorf. The expressions in the following line are also quotations; *πλοκάμους*, &c., *the locks of the hundred-headed Typhon.* Æschylus (Prom. Vinct. 352–354) calls the same mythological monster

" *δάϊον τέρας,*
Ἑκατογκάρηνον . . . .
Τυφῶνα θοῦρον, πᾶσιν ὃς ἀνέστη θεοῖς."

πρηματαιψούσας τε θυέλλας, the hotly blowing tempests. In the following line there is some question what the feminine

Digitized by Google

adjectives, ἀερίας, διερὰς, belong to. Mitchell points the line so as to make these two words a separate quotation, *aerial fluid.* Kuster says, — "sed non multum nobis laborandum puto de ἀκολουθίᾳ et sensu totius loci hujus, quippe quem poeta ex vocibus et phrasibus dithyrambicis, hinc inde sumptis, contexerit, ut indicaret canora et tumida Dithyrambicorum carmina sæpe sensu et connexione carere." Upon which an excellent judge of the comic style remarks, — "Kuster is right. The comedian is quoting from the lyric poets without intending to favor us with any sense." Some refer these words to Νεφέλας. Others, as Brunck, Hermann, Schütz, and Bothe, read ἀερίους διερούς, making them agree with οἰωνούς. In the one case, the line is to be translated, *Then the aerial, liquid* (clouds), *the crooked-clawed, air-swimming birds.* In the other, applying all the epithets to birds, *The aerial, liquid, crooked-clawed, air-swimming birds.* The next quotation is Ὄμβρους . . . . Νεφελᾶν, *The showers of waters from the dewy clouds.* The conclusion shows how the clouds supported all these characters. *Then, in return for these things, they gulped down slices of excellent large mullets, and the bird-flesh of thrushes.* Mitchell says, — "This verse is evidently a quotation from some Doric poet, not improbably Epicharmus, whose dramas are continually cited by Athenæus for articles of food, more particularly his 'Γᾶ καὶ Θαλάσσῃ,' and his 'Hebes Nuptiæ.' A scholiast says that the whole passage refers to the dithyrambic poets, who were feasted by the Choregi (i. e. those who defrayed the expense of the entertainment,) and those who supped in the Prytaneum."

340. Διὰ . . . . δικαίως; An elliptical sentence; literally, *And on their account not justly?* that is, as explained by a scholiast, *Were they not justly held worthy of this honor and of these feasts, on account of what they had written about the clouds?* Seager, however, divides the line differently, Διὰ μέντοι τάσδ' · οὐχὶ δικαίως; *It is indeed on their account;*

Digitized by Google

and is it not justly? — *τί παθοῦσαι* is an idiomatic expression, like *τί ἔχων, τί μαθων*, literally, *having experiencea what?* that is, *how is it that?*

342. *ἐκεῖναι, they*, that is, *the clouds in the sky.*

343. *εἴξασιν*, for *ἐοίκασιν, resemble.* — *ἐρίοισιν πεπταμένοισι, spread fleeces*, perf. pass. of *πετάννυμι.*

344. *αὗται . . . . ἔχουσιν, but these have noses.* "The chorus of Clouds have entered wearing masks with large noses," says a scholiast. This would be necessary, to make them appear of just proportion to the more distant spectators, while to Strepsiades they would seem to be huge protuberances.

The passage commencing with l. 346 will remind the reader of the dialogue between Hamlet and Polonius.

"*Hamlet.* Do you see yonder cloud, that 's almost in shape of a camel?

"*Polonius.* By the mass, and 't is like a camel indeed.

"*Ham.* Methinks it is like a weasel.

"*Pol.* It is backed like a weasel.

"*Ham.* Or like a whale.

"*Pol.* Very like a whale."

349. *Ἄγριον . . . . τούτων, A wild one of these shaggy fellows.* The word *ἄγριος* is often used in the sense of *debauched, licentious*, just as in English we call a rakish person a wild fellow. According to a scholiast, the son of Xenophantes here alluded to was Hieronymus, a dithyrambic poet. The clouds are represented as likening themselves to centaurs, in derision of these shaggy gentlemen.

351. *Σίμωνα.* Of the Simon here spoken of a scholiast says, — "He was a sophist of that time, and somewhat distinguished in public affairs. Eupolis mentioned him also in his "Cities," and charged him with the same crimes in these words, — "He pilfered money from Heraclea."

353. *Ταῦτ'*, i. e. *Διὰ ταῦτα.* The Cleonymus here satirized was frequently made the butt of the comic poets fo-

Digitized by Google

his cowardice, and for having thrown away his shield in battle. This of course rendered him infamous.

355. *Κλεισθένη.* The Clisthenes here spoken of was a noted debauchee of the times, and is elsewhere ridiculed by Aristophanes.

356–359. *Χαίρετε . . . . χρῄζεις.* The clouds have now arranged themselves, and Strepsiades, as if again inspired, addresses them in a very lofty style. They reply first to him, and then turn to Socrates again. *And thou, too, priest of subtlest trifles, say, what wouldst thou with us now?*

361. *Προδίκῳ.* A philosopher from Ceos, and a contemporary of Socrates. He is mentioned in the "Birds," and in a fragment of the "Tagenistæ." He is spoken of as charging an enormous price for his instruction.

362, 363. *Ὅτι . . . . σεμνοπροσωπεῖς.* "In Symposio Platonis, ubi Alcibiades narrat qualem se Socrates militiæ gesserit et quomodo, cæteris Atheniensibus, quum apud Delium victi essent, fugientibus, ipse recesserit, ad Comicum nostrum, qui in illo convivio aderat, se convertens Alcibiades dicit: *ἔπειτα ἔμοιγε ἐδόκει, ὦ Ἀριστόφανες, τὸ σὸν δὴ τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι ὥσπερ κἀνθάδε, βρενθυόμενος καὶ τὼ ὀφθαλμὼ παραβάλλων,* magnifice inambulans et oculos huc illuc circumferens." Bergler. This is the passage to which Mitchell alludes:—"This description of his great master's exterior (done, no doubt, to the life) did not escape Plato, but he adverts to it with the utmost good-humor." *βρενθύομαι* means *to demean one's self proudly and haughtily, to throw the breast forward, to strut.* *τὼφθαλμὼ παραβάλλεις.* "Male interpres, *circumfersque oculos.* Sensus est, *obliquis oculis alios intueris;* more scilicet hominum superborum, qui recto vultu aliquem aspicere dedignantur." Kuster. A scholiast says,—"It is a characteristic of the haughty not to keep their look fixed upon the same point, but to move it up and down, and to turn it hither and thither." Upon the habits of Socrates, Mitchell thus comments:—"If any man

Digitized by Google

in Athens had by his prodigious talents the power of placing at his feet the wealth, the honors, and the pleasures of that clever but giddy metropolis, it was unquestionably the son of Sophroniscus; but, from the commencement of his career, he had evidently determined that it should be otherwise. Unlike the fashionable and grasping sophists, he had resolved that all his instructions should be almost, if not entirely, gratuitous; unlike them, instead of carrying philosophy into the mansions of the wealthy, he had determined to carry it among artisans and laborers, — into shops and hovels, — into the agora and the palæstra, — at all hours and all seasons. And how was he to be supported in an enterprise at once so new and so laborious? Pay he would not receive, — private fortune he had none; his only resource was to make himself independent of circumstances, by adopting the mode of life described in the text; and this he did cheerfully and unflinchingly. And what was the result? Such blessings as all the treasures of the bloated sophists could not have purchased, — a frame of body which disease never reached, and a tone of mind superior alike to the fear of man and the fear of death." "*κἀφ' ἡμῖν σεμνοπροσωπεῖς, et nobis fretus supercilium tollis;* vel *gravitatem quamdam et fastosum vultum præ te fers.*" — Kuster.

364. *τοῦ φθέγματος*, genitive of exclamation.

367. [*οὐ μὴ ληρήσῃς.* So all the MSS. Most modern editions have *ληρήσεις* by emendation. See note on vs. 296 in Appendix.]

368. *ἔμοιγ'*, the emphatic form of the personal pronoun.

369. *Αὗται δή που, These, to be sure.* For the force of the particles, see Kühner, Gr. Gr., § 315, 2.

370. *Φέρε . . . . τεθέασαι; Come, where have you ever seen it raining without clouds?* The use of *ὕει, it rains,* is a singular idiom of the Greek. Though translated as an impersonal verb, it is not strictly one, but agrees with *ὁ θεός* or *ὁ Ζεύς* understood, as is shown by the masculine form,

Digitized by Google

when the participle is used. The phrase itself seems to contradict the atheistical doctrine which the poet represents Socrates as teaching to his new disciple.

371. *αἰθρίας* (*οὔσης* understood), *in fair weather.* For construction, see Soph. Gr. Gr., § 196.

375. *ὦ πάντα σὺ τολμῶν; you all-daring man.* Wolf translates this by an epithet applied to the philosopher Kant by Moses Mendelsohn, — *Du, Alleszermalmer, thou all-crusher.*

379. *ὥστε φέρεσθαι;* For the construction of *ὥστε* with the infinitive, see Kühner, Gr. Gr., § 306, R. 3.

380. *Δῖνος;* Mitchell quotes from Süvern the following passage: — "One of the most prominent cosmogonical doctrines attributed by Aristophanes to the master of the Phrontisterium is that which describes the whirlwind god, *Δῖνος*, by whom, as the sovereign ruler of the world, Zeus and the other gods are displaced. One of the scholiasts observes, that this is borrowed from Anaxagoras. Wieland finds fault with that notion, and remarks, on the contrary, that the doctrine arose out of the school of Democritus, and may have been brought to Athens by his disciple Protagoras. But the *δῖνοι* or *δῖναι* of Anaxagoras were very different from those of Democritus. According to the system of the former, they came into being at the moment when Intelligence (*Νοῦς*) had given life and motion to matter, which was originally without motion; but, according to Democritus, they were themselves the originals of all things, and bodies were formed by the chance collision of the atoms contained in them. Now it might be said that a precise distinction of these two vortex-systems was no business of the poet's, particularly as Anaxagoras himself, by not defining the further operation of the *Νοῦς*, or Intelligence, by means of these vortices, had left it undecided whether the former or the latter, the *Νοῦς* or the vortices, predominated in the formation of the world. But the *Δῖνος* of the

Digitized by Google

Clouds is brought forward by the circumstance, that he was said to have displaced Zeus, and that Anaxagoras was accused of *ἀσέβεια*, for having transformed the gods into allegories, and for having given an earthly existence to the heavenly bodies which had been held to be gods; here there is evidently an allusion to Anaxagoras."

380, 381. *τοντί .... βασιλεύων*, literally, *this had been unknown to me, Zeus being no more, but Dinos reigning in his place.* The last part is put grammatically in apposition with *τοντί*. The common construction would have been the accusative before the infinitive, or *Ζεύς* nominative to *ἐλελήθη* (pluperfect of *λανθάνω*), followed by *ὤν*.

385. *Ἀπὸ .... διδάξω, I'll teach you from your own example.* The poet is ridiculing the Socratic method of arguing with examples taken from common life.

386. *ζωμοῦ .... ἐμπλησθείς, filled with soup at the Panathenaic festival.* The Panathenæa was the most noted of all the Attic festivals. For a minute account of it, see Smith's Dictionary of Greek and Roman Antiq., Art. Panathenæa. Upon this passage a scholiast observes, that at this time all the cities that had been founded by Athens sent an ox to be sacrificed, whence it came to pass that there was a great abundance of beef, and people ate more than they ought. Wheelwright (Comedies of Aristophanes, Vol. I., p. 83) illustrates this scene by the following lines from Shakspeare, Henry IV., P. I., Act 3, Sc. 1:—

> "Diseased nature oftentimes breaks forth
> In strange eruptions; oft the teeming earth
> Is with a kind of colic pinched and vexed
> By the imprisoning of unruly wind
> Within her womb," etc.

398. *Κρονιων ὄζων, smelling of Cronian things;* that is, *musty, old-fashioned, old as Cronos, old as the hills.*—*βεκ κεσέληνε.* This word refers to the story told in Herodotu of two infants being shut up and kept out of the sound of

Digitized by Google

human language, for the purpose of ascertaining what is the oldest dialect. The first word they uttered was *βεκός*, the Phrygian word for *bread.* The last part of the compound refers to the opinion of the Arcadians that their nation was older than the moon. The whole word, therefore, means *antiquated, musty, before the flood, antediluvian.*

400. *Θέωρον.* Theorus is mentioned also in the Acharnians and Wasps. He was the object of satire as a flatterer and in his place figures as a perjurer.

401. *Σούνιον . . . . Ἀθηνέων.* These words are a quotation from Homer's Odyssey, III. 278:—

Ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ', ἄκρον Ἀθηνέων.

Sunium is the name of a well-known promontory of Attica.

402. *τί μαθών; having learned what?* that is, *upon what principle does he do this?* Some read *τί παθών*; an idiom already explained; *how is it that he does it? what possesses him to do this?* There is no material difference of sense. See note to l. 340.

408. *Νὴ Δί; . . . . Διασίοισιν, By Zeus, I met with just the same thing at the Diasian feast.* The Diasia was an ancient festival in honor of *Ζεὺς Μειλίχιος*, celebrated in the last third of the month Anthesterion by all the citizens, with offerings of cattle, fruits, or cakes made into the shape of animals, according to the circumstances of the individual. See Smith's Dict. of Gr. and Rom. Antiq.

409. *Ὤπτων . . . . ἀμελήσας, I was cooking a pudding for my kinsfolk, and neglected to cut it open.* The *γαστήρ* of the ancient cookery was a sort of pudding or haggis. Dr. Johnson thus defines the haggis:—"A mess of meat, generally pork, chopped and inclosed in a membrane. In Scotland it is commonly made in a sheep's maw, of the entrails of the same animal cut small with suet and spices." In German it is called *Magenwurst*, stomach-sausage.

417. *καὶ τῶν ἄλλων ἀνοήτων. ἀνόητος* is often used in the

Digitized by Google

sense of *lascivious, licentious*, and some understand it so here. But its more general meaning agrees better with the connection of the passage. Translate, *and other follies.* With regard to the habits described in the preceding lines, see above. The philosopher Protagoras is said by Plotinus to have remained in the same position three days and two nights without eating or drinking. Similar things are related of ancient Indian philosophers, and are not unknown among them at the present day. "It smells," says Bothe, "of the pseudo-philosophic squalor, which even commands abstinence from the gymnasia."

420–422. *Ἀλλ' . . . . παρέχομ' ἄν, But so far as concerns a firm soul, and sleep-disturbing care, and a sparing, hard-living, savory-supping belly, don't trouble yourself; for as to these things, I'll give you leave to hammer upon me as much as you please.* ἐπιχαλκεύειν is a proverbial expression, as Wolf says, like the German, for a man who submits to any thing, "Er lässt auf sich schmieden," *He lets them hammer upon him.*

424. *Τὸ . . . . ταυτί; This Chaos, and the Clouds, and the Tongue, these three.* Chaos here means the expanse of the ether. The three divinities of the comic Socrates, then, are Ether, the Clouds, and the Tongue. "In all places of public resort in Athens," says Mitchell, "wherever some half-dozen persons were collected together, there Socrates was to be found, putting or answering questions. On this practice the duties of the ecclesia and the law-courts, which occupied so much of the time of other citizens, formed no drawback; for Socrates attended neither. He even abstained from what might have been still more naturally expected of him, that of committing his discourses to writing. . . . . In written communication, as the best exposition of his system has been explained, an uncertainty always attaches as to whether the mind of the reader has spontaneously conformed to such communication, and in reality ap-

Digitized by Google

propriated it to itself, or whether, with the mere ocular apprehension of the words and letters, a vain conceit is excited in the mind that it understands what it does not understand; on the contrary, a sentence orally delivered may always be supported, as Plato observes, by its father, and receive his protection, and that not only against the objections of one who thinks otherwise, but also against the intellectual stubbornness of one as yet ignorant, while the written sentence has no answer to make to any further inquiries. It is evidently, therefore, not without reason that the Tongue is ranked by Aristophanes among the divinities of Socrates."

430. *Τῶν . . . . ἄριστον, That I may be the best of all the Greeks in speaking, by a hundred stadia,* or, *That I may go a hundred stadia beyond all the Greeks in speaking.* In the Frogs occurs a similar ludicrous expression, "*Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα, More than a stadium more loquacious than Euripides.*"

431, 432. *ὥστε . . . . σύ, so that from this time henceforth no man shall carry more points before the people than you. γνώμη,* in the popular assembly, *an opinion, a resolution,* or *proposition. νικᾷν* is constructed with the accusative of all such words as *γνώμη* and *ψήφισμα,* signifying *to get them carried or passed.* Soph. Gr. Gr., § 184, N. 1.

433, 434. *Μή . . . . διολισθεῖν.* Strepsiades does not care about the public affairs. He does not wish to become an orator, and to cheat the ecclesia, — which was what the disciples of the sophists generally aimed at, — but only to twist the proceedings of the courts of law so as to slip out of the clutches of his creditors. This is the art he would learn from Socrates. *γνώμας μεγάλας, great counsels,* or *public harangues, popular measures.*

435. *μεγάλων.* The Chorus uses this word, making a passing allusion to *μεγάλας,* just preceding.

Strepsiades now intrusts himself to the hands of the at-

Digitized by Google

tendants, urged to this final commitment of himself by the recollection of the koppa-horses and his Cœsyrafied wife. He is instantly seized with another fit of inspiration, which shows that he has not become a convert to the Tongue-divinity in vain. It is difficult for any modern language to keep pace with the volubility of the Greek, as its comic slang comes from the lips of Strepsiades.

439. *χρήσθων*, for *χρήσθωσαν*, *let them use, let them do with me what they please.*

441. *Παρέχω τύπτειν.* The idiom is the same as in English, *I give them my body to beat.*

442. *ἀσκὸν δαίρειν*, *to curry for leather.* For the construction, see Soph. Gr. Gr., § 185.

445–451. *Θρασύς*, *impudent.* — *εὔγλωττος*, *nimble-tongued.* — *τολμηρός*, *audacious.* — *ἴτης*, from *εἶμι*, *one who is ready to go all lengths, reckless.* — *βδελυρός*, *shameless.* — *ψευδῶν συγκολλητής*, *gluer of lies, falsehood-tinker.* — *εὑρησιεπής*, *word-finder.* — *περίτριμμα δικῶν*, *one experienced in lawsuits, a pettifogger, a dabbler in the law.* — *κύρβις*, properly a triangular, pyramidal column, on which laws were published, *a law-column*, or, in modern phraseology, *a code;* the spirit of it may be given by the phrase, *a walking code*, or *a living law-book.* — *κρόταλον*, *a rattle.* — *κίναδος*, *a fox;* it is unnecessary to remind the reader, that that great luminary of the law, the father of Mr. Samson and Miss Sally Brass, was called *Foxey*, which is an exact equivalent of the present Greek word. — *τρύμη*, properly, *a hole worn through any thing;* here it means nearly the same as *περίτριμμα*, *a cunning fellow, a sharper.* — *μάσθλης*, *a pliant thong*, hence, *a sly-boots, a leathery chap.* — *εἴρων*, *a dissembler, a quizzer.* — *γλοιός*, properly the oil used in the palæstras and baths; of course it means here *a smooth, slippery fellow;* the readers of "Ten Thousand a Year" will remember the significant name of Oily Gammon, Esq. — *ἀλαζών*, *a braggadocio.* — *κέντρων*, *a rogue who bears the marks of the κέντρον*, *a strape-*

Digitized by Google

gallows. — *μιαρός, a reprobate.* — *στρόφις, a wriggler.* — *ἀργαλέος, a hard character*, in the cant of the day, *a hard customer.* — *ματτυολοιχός*, compounded of *ματτύα, a dish of poultry dressed with herbs*, and *λείχω, to lick, a lick-spit;* it implies greediness and impudence. According to Schütz, it means an impudent fellow, who partakes of the feast without paying scot.

453. *Δρώντων*, Attic for *Δράτωσαν.*

455. *χορδήν, a sausage*, or *roasted entrails*, such as made a part of the Homeric feasts, and is not unknown at the present day at the tables of the Klephts, those modern representatives of the Homeric chiefs and heroes. Mr. Urquhart, in his entertaining book on the East, had the honor of partaking of a feast with a noted Klepht, Captain Demos, which would have been highly relished by Ajax or Achilles. "A small round table was brought in and set upon the ground, and the guests hurtled round it as close as they could. . . . . Presently a Palicar came running with a ramrod, on which had been entwined the choice entrails of the sheep, hot and fizzing from the fire, and, running round the table, discharged about the length of a cartridge of the garnishing of the ramrod on the bread before each guest." The rest of the feast was equally classical. Captain Demos by "a single blow then severed the spine, and the weapon, passing between the ribs, separated in an instant the animal into two parts. Two ribs, with the vertebræ attached to them, were then separated, and also placed before me. This is the mode by which honor is shown to a guest; and, no doubt, in the selfsame manner did Achilles lay before Ulysses the sacred chine."—Vol. I. p. 270. To the experience of Mr. Urquhart, I may add my own. It was my good fortune in 1853 to partake of a Klephtic entertainment at Thermopylæ, with ten or a dozen men, some of whom had been Klephts on Mt. Olympus in the war of the Greek Revolution. After the feast, they sang a number

Digitized by Google

of Kephtic songs, with great spirit. The whole speech of Strepsiades applies admirably to the ancient demagogue, but its application is by no means confined to the "fierce democratie" of Athens.

470–475. *Βουλομένους . . . . σοῦ.* There is a difficulty in the construction of this sentence. Mitchell, quoting from another, translates, *Worth many talents to your mind*, i. e. (by a complimentary periphrasis) *To you, matters that will bring you in many talents.* Brunck renders, "Atque communicare tuæ solertiæ negotia et lites multis talentis æstimatas, de quibus consultabunt tecum." Schütz says,—"*Πράγματα κἀντιγραφάς*, intelligendum in causis publicis de accusatoris et defensoris libellis, in privatis autem litibus de petitoris et ejus unde petitur actionibus et exceptionibus. *πολλῶν ταλάντων* sunt qui cum *ἄξια* construant. Ego vero malim cum Berglero, cui nuper etiam Wolfius obsecutus est, *ἄξια* cum *σῇ φρενί* conjungere. Sic in Acharn. 8 *ἄξιον τῇ Ἑλλάδι*, ib. 204, *τῇ πόλει γὰρ ἄξιον.* Totam igitur Chori sententiam sic reddiderim: *Ita ut multi januam tuam semper obsideant, tecum communicare et colloqui volentes, ac vel de publicis causis vel de civilibus actionibus, multorum talentorum negotiis dignis, in quibus ingenium tuum exerceas, tecum deliberare, te consulere cupientes.*" Translate *πράγματα κἀντιγραφάς, suits* or *actions, and defences* or *replications; πολλῶν ταλάντων, of many talents*, that is, *involving many talents; ἄξια σῇ φρενί*, i. e. *ἀξίως, as is suitable to your genius*, or *worth while for your abilities.* Mr. Wheelwright interprets it thus:—

> "How many will continual session keep,
> All anxious to consult and get a word
> Upon their cases and the issues joined
> Worth many a talent's fee, for thy opinion."

476. *Ἀλλ', κ. τ. λ.* The Chorus turns to Socrates.

477. *διακίνει, stir up.* Socrates now proceeds to test the old man's intellectual properties.

Digitized by Google

478–481. *Ἄγε . . . . θεών;* Socrates wishes to know something about the character of Strepsiades, that he may proceed to apply *new arts*, or *contrivances*, to unfold the philosophical element, if there be any in his character. But the word *μηχανή* means also *an engine of war*, and *προσφέρω*, *to apply*, also signifies *to bring up* (the engines) *against*. Strepsiades understood Socrates in the latter sense, and replies, "*But what! do you mean to batter me like a walled town?*"

487. *Λέγειν . . . . ἔνι.* Some of the commentators, thinking the joke here is not good enough for Aristophanes, have proposed to read *ἀπολέγειν* for *ἀποστερεῖν*, making a contrast between *λέγειν* and *ἀπολέγειν*, like that between *to say* and *to unsay*. The meaning is, *I have not eloquence by nature, but I have* (the most important element in the character of the demagogue and sophist) *an abstracting disposition*. Wieland translates,—"*Socr.* Bist du zum reden von Natur geschickt? *Streps.* Zum reden nicht; doch desto mehr zum rapsen." The point may be retained thus:—

> *Socrates.* Hast thou by nature got the gift o' the gab?
> *Strepsiades.* That 's not my gift; my nature is to grab.

489, 490. *Ἄγε . . . . ὑφαρπάσει.* Socrates again uses language liable to be misunderstood by a rustic like Strepsiades. *προβάλλω* has the double meaning of *to throw before* or *to*, as *to throw to a dog*, and *to propound*. *ὑφαρπάζω* has the corresponding double meaning of *to snatch up*, like a dog snatching a morsel from his master's hand, and *to apprehend quickly*. It is unnecessary to remark, that Strepsiades understands both words in the physical sense. For *ὅπως* with indic. fut., see Kühner, Gr. Gr., § 330, R. 4.

491. *Τί δαί;* The particle *δαί* gives a tone of surprise to the question, *What now!* or *Hey-day!* See Kühner, Gr Gr., § 316, 7.

495, 496. *Κἄπειτ' . . . . δικάζομαι.* "The plaintiff sum

Digitized by Google

moned the defendant to appear. . . . . The summons was given in the presence of one or more witnesses. Arrest was not allowed in civil actions, except in the case of foreigners who might suddenly quit the city. The defendant could not appear by attorney, nor was appearance a mere form, as with us, by entry in a court book. He was obliged to attend in person before the archon to answer the charge made against him. If he did not attend, and the plaintiff could prove that he had been duly summoned, he suffered judgment by default, *ἐρήμην ὤφλε.*" Kennedy's Demosthenes, pp. 146, 147. *ἐπιμαρτύρομαι* refers to the first step, the calling of witnesses to be present at the summons, and *δικάζομαι* to the actual commencing of the action before the magistrate or in court.

497. *κατάθου θοἰμάτιον, put down your cloak.* Either Socrates alludes to some of the ceremonies of initiation into the Mysteries, or he means to reduce Strepsiades to the condition of the other disciples in the Phrontistery, who were not allowed to wear the *ἱμάτιον*, but only the short philosophic cloak, and who went barefoot. One explanation, also, is, that Socrates wanted his pupil to lay aside his cloak, that he might get possession of it for his own purposes, — as Mr. Squeers appropriated to the use of Master Wackford the shoes and jackets that were sent up to Yorkshire for the benefit of the scholars at Dotheboys Hall. — *Ἠδίκηκά τι;* Strepsiades, misunderstanding the object of his master's direction, can think of no other reason for throwing off his cloak except to receive a thrashing. He asks, therefore, *Have I done any wrong?*

498. *ἀλλὰ . . . . νομίζεται, but it is the custom to enter uncloaked.* *γυμνός* means frequently, not *naked*, but only *without the upper robe.* Sophocles is described by Athenæus (Lib. I. 20, e) as dancing round the trophy, after the seafight of Salamis, *γυμνός*, that is, with only the *χιτών* or close fitting tunic on.

Digitized by Google

499. Ἀλλ' . . . . εἰσέρχομαι, *But I'm not going in to search the house for stolen goods.* Upon this the scholiast remarks, — It was the custom for persons, entering anybody's house for the purpose of searching, to go in uncloaked (γυμνούς), to prevent their hiding any thing they found under their own cloaks, or the cloak of another, to get him into trouble."

503. τὴν φύσιν. Socrates means *in character;* Strepsiades understands him, *in figure.*

505. Οὐ μή. The negative with the future indicative, used interrogatively to express a command. For two negatives, see Kühner, Gr. Gr., § 255, 4, with the examples.

506. Ἀνύσας τι. An Attic idiom, meaning *quickly, nimbly.*

507. μελιτοῦτταν, *the honeyed cake.*

508. ὥσπερ εἰς Τροφωνίου, *as if to the cave of Trophonius;* alluding to the famous cave and oracle of Trophonius, at Lebadea in Bœotia. A scholiast, after describing some of the ceremonies performed by those who visited the cave, adds, "And as they are met by demons, and serpents, and other reptiles, they carry cakes which they throw to them." Wordsworth (Pictorial Greece, pp. 24, 25) says, — "Before it [the stream Hercyna] arrives at the city of Lebadea, it passes through a dark and rocky ravine, which seems to recommend itself by the gloominess of its groves, and the frowning heights of the crags which overshadow it, as a place peculiarly favorable for the exercise of the influence of a mysterious and awful mythology. As such it was chosen for the seat of the oracle of the Bœotian hero, Trophonius. He delivered his responses to the inquirer at his shrine, in the hall of a dark, subterranean cave, which was on the left side of this stream, and beneath these lofty rocks. Thither the worshipper descended, after having undergone a rigid discipline of religious preparation, under circumstances well fitted to inspire him with that devotional dread

Digitized by Google

which was necessary to render him a fit object for the reception of the oracular influence supplied to his imagination by the strange sights, and mysterious voices, and unearthly terrors of this dark place."

The place where the Hercyna emerges from the rocky gorges, is one of the wildest in Greece: but the precise position of the cave of Trophonius cannot now be ascertained; the whole region is well suited to the performance of mysterious and terrific rites.

Strepsiades is still reluctant to enter the subterranean abode of the philosophers. Socrates urges him forward, and the Chorus strike in, bidding him god-speed.

509. *τί . . . . ἔχων*, an idiom already explained, *why, how,* or *what is the matter with you that?* See note to l. 340 and l. 402. "Strepsiades advances to the steps, looks down, and draws back. The hard faces of his usurious creditors, however, meet him on his return, and he advances again to the little mansion, ducks his head, and is again withdrawing, when Socrates, taking him by the neck, pushes him down." —Mitchell.

518, seqq. This passage forms what is technically called a parabasis, that is, the Chorus come forward, during a pause in the action of the piece, and address the spectators directly, in the name of the poet, upon any subject which may or may not be connected with the passing drama. "Sometimes," says Schlegel, "he [the poet] enlarges on his own merits, and ridicules the pretensions of his rivals; at other times he avails himself of his rights as an Athenian citizen, to deliver, in every assembly of the people, proposals of a serious or ludicrous nature for the public good. The parabasis may, strictly speaking, be considered as repugnant to the essence of dramatic representation; for in the drama the poet should disappear behind the characters; and these characters ought to discourse and act as if they were alone, and without any perceptible reference to the

Digitized by Google

spectators. All tragical impressions are, therefore, by such intermixtures infallibly destroyed; but these intentional interruptions or *intermezzos*, though even more serious in themselves than the subject of the representation, are hailed with welcome in the comic tone, as we are then unwilling to submit to the constraint of an employment of the mind, which, by continuance, assumes the appearance of labor. The parabasis may have owed its invention partly to the circumstance of the comic poets not having such ample materials as the tragic, to fill up the intervals of the action, when the stage was empty, by affecting and inspired poetry. But it is consistent with the essence of the old comedy, where not merely the subject, but the whole action, was sportive and jocular. The unlimited dominion of fun is evident even in this, that the dramatic form itself is not seriously adhered to, and that its laws are often suspended; as in a droll disguise we sometimes venture to lay aside the mask."

This parabasis is valuable for the information it gives us, directly or indirectly, not only upon the early dramatic career of Aristophanes, but upon the early history of Greek Comedy in general. It is also remarkable for the manner in which the Chorus, giving utterance to strains of high lyric poetry, return from the comic play to the more serious purposes for which the Chorus was commonly used.

519. *τὸν ἐκθρέψαντά με.* The poet speaks of Dionysus having nurtured him, because the dramatic contests took place at the Dionysiac festival, and Aristophanes had been from his early youth a cultivator of the dramatic art.

520. *νικήσαιμί . . . . νομιζοίμην.* The different tenses of the verbs here in the optative offer a good illustration of the fundamental difference between the aorist and present in the oblique moods generally. By a well-known idiom, admirably explained by Kühner, Gr. Gr., § 256, 4, (b), the aorist is sometimes used in a frequentative or habitual sense. It

Digitized by Google

describes, however, not only what is habitual, but what universally and necessarily happens. To borrow the words of another, — "The famous passage from the beginning of Longinus furnishes one of the best instances of this peculiarity: '*Ὕψος δέ που καιρίως ἐξενεχθὲν πάντα δίκην σκηπτοῦ διεφόρησεν, The sublime, when seasonably introduced, like a thunderbolt,* SCATTERS OR DISPERSES *every thing before it.*' That is, it does so in *every instance.* Whenever the cause, then *instantaneously* the effect. It never fails in any one single case. Thus this instantaneous, unfailing effect in every or *any* one single operation most admirably and intensely represents the general unfailing property, or what is *always* true of any thing or any power at any or every moment in which it acts; whilst at the same time the radical idea of the aorist as *momentary*, or without any reference in itself to continuity of time, is most strikingly preserved."

This idiom doubtless originated in the peculiar vivacity of the Hellenic mode of conceiving of actions and events. Instead of stating a thing as frequently, or habitually, or necessarily happening, the Greek often pictures to himself a single instance, describes it as actually finished, and lets it stand for the whole idea. This may be well illustrated by the following lines from Homer, Il. III. 33–35:—

> *Ὡς δ' ὅτε τίς τε δράκοντα ἰδὼν παλίνορσος ἀπέστη*
> *Οὔρεος ἐν βήσσῃς, ὑπό τε τρόμος ἔλλαβε γυῖα,*
> *Ἄψ τ' ἀνεχώρησεν, ὠχρός τέ μιν εἷλε παρειάς·*

As when a man, having seen a serpent, springing back, *stands off*, (or *recoils*),
In the gorges of a mountain, and tremor *takes hold of* his limbs,
And he *goes back* again, and paleness *seizes on* his cheeks.

The poet is here comparing the terror of Paris at the sight of Menelaus to the fright of a traveller who suddenly comes upon a serpent in a mountain-pass; but while picturing to

Digitized by Google

himself the scene, he makes it a reality, and tells the story as if he had witnessed it with his own eyes: the traveller *recoiled* from the serpent; the tremor *took hold of* his limbs; he *went back*, and paleness *seized on* his cheeks.

The picturesque mode of describing here illustrated finally became an established idiom of the language, called the use of the aorist (and sometimes the perfect) in a frequentative or habitual sense; a sense radically different from that of the continuous, frequentative, or habitual present, though both are often translated in the same way, on account of the less plastic and imaginative forms of the modern languages.

It is quite obvious from the foregoing analysis, that the idiom in question cannot extend to the oblique moods, the fundamental conception being of an event that *has actually happened*, without dependence, condition, or contingency; and the continued, or habitual, or necessary recurrence of the event being an *induction*, as it were, from the single instance actually expressed by the tense. In the oblique moods the aorist always signifies momentary or completed action, and the present tense implies *duration* of time, or habitual or frequent action. This distinction between the indicative and the other moods in regard to the frequentative aorist is taken for granted, though not stated in express terms, by most of the grammarians. See Buttmann, pp. 379–383; Matthiæ, pp. 842–846; Kühner, pp. 344–346; Soph. Gr. Gr., § 211, n. 2.

But the limitation is pointedly recognized by Madvig in his Greek Syntax (Syntax der Griechischen Sprache besonders der Attischen Sprachform, von Dr. J. N. Madvig, 1847). In treating the Moods, Madvig gives first a general description of each, and under that head, in every case, explains with singular clearness and precision the fundamental idea and idiomatic usages of each tense. The *frequentative aorist is limited to the indicative mood;* his peculiar arrange-

Digitized by Google

ment making it necessary distinctly to recognize the limitation of the usage, by placing it under the indicative, where it belongs by the laws of thought, and omitting it where it *cannot* belong, under the conjunctive, optative, imperative, and the participle. See p. 110; also, pp. 131, 144, 154, 188, 208. See also Crosby, Gr. Gr., § 575, 2.

One of the examples given by Kühner, from Xen. Cyr. 1, 2, 2, is,—"*Αἱ μὲν γὰρ πλεῖσται πόλεις προστάττουσι τοῖς πολίταις μὴ κλέπτειν, μὴ ἁρπάζειν, καὶ τἆλλα τὰ τοιαῦτα ὡσαύτως· ἢν δέ τις τούτων τι παραβαίνῃ, ζημίας αὐτοῖς ἐπέθεσαν. For most cities enjoin upon their citizens not to steal, not to rob, and other such things in like manner; but if any one transgress any of these* commands, *they* ATTACH *penalties to them.*" Here *ἐπέθεσαν*, by the idiom above illustrated, describes the customary course of states with regard to the prevention of crimes. But in the same sentence the words which in the other moods express customary or frequent action, or action in the most general form, namely, *κλέπτειν*, *ἁρπάζειν*, *παραβαίνῃ*, are in the present tense.

The language of Buttmann and Kühner, in explaining a particular usage of the optative mood, can hardly be supposed to prove that the *aorist*, in the oblique moods, has a frequentative sense. If such a mistake should be made, it would be from the accidental circumstance, that, in some of the examples of the use of the optative mood in *sentences* which describe repeated acts, the tense happens to be the aorist. But neither the mood nor the tense has any proper frequentative sense of the kind just explained, as a moment's analysis will show; though Buttmann (Gr. Gr., § 139, n. 6, p. 389) somewhat loosely says,—"A further and special use of the optative is when it stands in the protasis, instead of the indicative of past time, to express something which took place *repeatedly* or *customarily*. E. g. *Οὓς μὲν ἴδοι εὐτάκτως καὶ σιωπῇ ἰόντας, προσελαύνων αὐτοῖς οἵτινες εἶεν ἠρώτα, καὶ ἐπεὶ πύθοιτο . . . . ἐπῄνει. Whom*

Digitized by Google

ever he saw, i. e. *so often as he saw any*," &c. The passage is from a description of a review of an army on a march. The commander rode about among the ranks, and, having inquired the names of those whom he observed to be silent and orderly, praised them. The sentences are in a relative construction, and therefore an oblique mood is employed; but the *verbs themselves*, not being intended to express a frequent or customary act, are put in the aorist tense. The optative aorists *ἴδοι* and *πύθοιτο* describe respectively *a single and completed act* of *seeing* and *ascertaining;* the time of the respective acts being indefinite. The idea of repetition results from the dependent character of the whole sentence, and from the continued action expressed by the imperfects *ἠρώτα* and *ἐπῄνει*. This is very clearly explained by Madvig, pp. 131, 143. Were the present tense used in these clauses, the meaning would be different. The writer, of course, does not intend to say, "*Whomsoever he frequently*, or *customarily*, or *always saw* advancing in good order and silence, riding up to them, he asked who they were, and when he had *frequently* or *customarily* ascertained their names," &c.

The principle intended to be substantiated by these remarks, namely, that *the oblique moods and the participle in the aorist are not*, IN THEMSELVES, *used in a frequentative sense, but, if ever apparently so used, the frequentative idea results from the indefinite and dependent construction of the sentence, or from the addition of a frequentative adverb*, has been assumed by Coray in his notes to Isocrates (Vol. II. p. 34), and explicitly laid down and enforced by Bremi (Isocrates, § 31, p. 32).

To make this matter clear, it will be necessary to consider the passage in Isocrates in some detail. The author of the Panegyricus has been speaking of the ancient services rendered by Athens to the other Greek states; "as a memorial of which," he goes on to say, "the most of the

Digitized by Google

cities send annually to us the first-fruits of the earth; and the Pythia has often enjoined upon those who omit this," &c. *Those who omit* is expressed by the usual participial construction, and the question with Coray was, whether it should be the aorist *ἐκλιπούσαις*, as More conjectured, or the present *ἐκλειπούσαις*. The whole clause is *ταῖς δ' ἐκλειπούσαις* (or *ἐκλιπούσαις*) *πολλάκις ἡ Πυθία προσέταξεν ἀποφέρειν*, &c.; upon which Coray has this note:—"*'Εκλειπούσαις*] *'Ορθῶς ἔχει τὸ κατὰ παράτασιν, διὰ τὸ ἐπιφερόμενον, Πολλάκις· διὸ οὐ τρεπτέον αὐτὸ εἰς τὸ ἀοριστούμενον, 'Εκλιπούσαις, ὡς εἴκασάν τινες.*" That is,—"The form significant of continuation is correct on account of the following *πολλάκις*; wherefore it ought not to be changed into the aorist, *ἐκλιπούσαις*, as some have supposed." Coray means, that, on account of the duration implied by the *frequent* commands of the priestess at Delphi (*πολλάκις προσέταξεν*), the participle which describes the act or acts that occasioned the commands should have a *corresponding* duration. The aorist participle does not convey the idea of repetition or duration, but the present does; *therefore* the present is correct.

Bremi adopts this view. He says, after giving the conjecture of More,—"Sed subtilis est et vera Coraæi animadversio, propter *πολλάκις* præsens positum esse, quum res sæpius facta notetur. Nempe *aoristus participii et modi obliqui una de re nec adjecto adverbio, quod repetitionis notionem habet, ponitur.*" In stating the principle of Coray, Bremi has added, to prevent all misapprehension, and to make the meaning entirely clear, the natural qualification, *unless a frequentative adverb is joined to the participle.* For the negative ablative absolute of accompaniment, *nec adjecto adverbio*, &c., contains the necessary limitation of the principle deduced from Coray's remark. The observation of Bremi is,—"The remark of Coray is acute and correct, that, on account of *πολλάκις*, the present is used when the repetition of an act is to be noted; that is to say,

the aorist of the participle and oblique mood is used of a single act, unless an adverb is added which has the idea of repetition."

To return from this long digression, let us apply the principle to the words now under consideration. The poet uses *νικήσαιμι*, the aorist optative, because he refers to his hopes of victory in a single case, *una de re*, i. e. in the present dramatic representation; but in the same sentence he employs the *present optative*, *νομιζοίμην*, because duration of time, not a single moment or one act, is to be expressed,—the continuance of his fame as a poet.

[Since the preceding note was written, a striking example of the gnomic aorist infinitive in *oratio obliqua* has been pointed out in Soph. Aj. 1082; to which may be added another in Plat. Phædr. 232 B, and one of the participle in Thuc. VI. 16.]

520. *σοφός*, *skilful, a master of my art.*

522. *Καὶ . . . . κωμῳδιῶν*, *And that this is the best of my comedies.* *σοφώτατ' ἔχειν*, equivalent to *σοφωτάτην εἶναι.*

523. *ἀναγεῦσ'*, *to cause to taste, to let taste.*

524, 525. *εἶτ' . . . . ὧν.* The poet here alludes to his failure to gain the prize at the first representation of the Clouds. There is some doubt whether *ἀνδρῶν φορτικῶν* means the theatrical judges who decided against him, or the rivals whose performances were preferred to his. The scholiasts, Ernesti, Schütz, and Bothe, understand the former; Mitchell, the latter. Schütz says,—"*ἄνδρες φορτικοί* sunt qui de vera poëmatum venustate recte judicare nequeunt, quum sint imperiti, ac pingui ingenio." Mitchell's opinion is, "that the poet's rivals are thus contemptuously characterized, even though one of those rivals was the illustrious Cratinus." In confirmation he quotes from Dobree's Adversaria,—"*Οἱ φορτικοί* erant Aristophanis rivales, *a parcel of buffoons.*" The use of the preposition *ὑπό*, though not conclusive, seems rather to fix it upon the judges; if the sense were *conquered by*, *ἡττηθείς*

Digitized by Google

would be constructed commonly with a genitive, his rivals being referred to. Translate, *Then I came off, defeated by the judgment of vulgar fellows, when I deserved it not.* This construction agrees sufficiently well with what follows. Kock refers φορτικῶν to Ameipsias and Cratinus, the rivals of Aristophanes.

526. ταῦτ' ἐπραγματευόμην, *I expended this labor.*

527. προδώσω, *will despair of*, or literally, *will give up.*

528. οἷς . . . . λέγειν. Bergler, "*quibus libenter probo studium meum et eloquentiam.*" A scholiast, "οἷς ἐπιδείκνυσθαι ἡδύ ἐστιν." Schütz, "*quorum vel conspectu et colloquio frui dulce est.*" Mitchell, "*with whom even to hold converse is a delight.*" Wieland, "*zu welchen nur zureden schon Vergnügen ist, merely to speak to whom is a delight.*" Bothe rejects all these and says,—"*quibus etiam dicere suave est*, h. e. qui etiam eloquentia delectamini, non solum artibus bellicis quibus nunc ut cum maxime studetis. Utraque laude poetæ ornare solent spectatores. Plaut. Capt. prol. 67, *Valete, judices justissimi domi, bellique duellatores optimi.* λέγειν, τὸ λέγειν, ut Eq. 329, ἰδοὺ λέγειν, *specta eloquentiam.*" Bergler and the scholiast are probably correct. Bothe's explanation is less probable. Kock thinks the text corrupt.

529. Ὁ σώφρων τε χὠ καταπύγων. Alluding to his earliest play, in which were these two characters, "the Virtuous" and "the Vicious." Fragments of this play are all that remain. Its title was Δαιταλεῖς, *The Revellers.*

530. παρθένος. We use a similar figure when we speak of an orator, on his first appearance, delivering his *maiden speech.* Aristophanes is supposed to have been about nineteen at the time here referred to. According to the scholiast, the legal age at which the poet might come forward personally was *forty years*, or, he adds, "as some say, *thirty;*" but on the subject of the legal limitation of age with dramatic poets, it is not easy to come to a satisfactory

Digitized by Google

conclusion. The scholiast above alluded to has probably confounded the laws concerning the *ῥήτορες* with those that regulated actors. The scholiast on the Frogs (l. 502) states that when the poet first engaged in comedy he was *σχεδὸν μειρακίσκος*, and the author of the article on Aristophanes in the Dictionary of Greek and Roman Biography assumes, on the strength of this authority, the year B. C. 444 as the date of his birth, which would make him seventeen years old at the time of the representation of the *Δαιταλεῖς*, B. C. 427. The assumption of the scholiast, that forty, or even thirty, was the legal age of dramatic poets, is contradicted by the fact, cited by Boeckh (Græc. Tragic Princip., p. 103) and by Clinton (Fasti Hellenici, Vol. II. pp. 58, 59), that Æschylus, Sophocles, Euripides, and Agathon appeared as dramatic authors at a much earlier age.

The first representation of the Clouds, at which Cratinus gained the first prize, and Ameipsis the second, was B. C. 423, Aristophanes having attained the age of twenty-one. The second representation, in which he was unsuccessful, took place probably the next year, though placed by Ranke twelve years later, B. C. 411. If Ranke's opinion is correct, Aristophanes was now thirty-four years old.

531. *παῖς δ' ἑτέρα.* The figure is still kept up. The person alluded to was Callistratus or Philonides, both of whom were afterwards actors in the plays of Aristophanes.

534, 535. *Νῦν .... σοφοῖς.* Literally, *Now, therefore, this comedy has come, like that Electra, to seek if perchance it may meet with equally sagacious spectators.* The allusion is to the Choëphoroi of Æschylus, where Electra, going to visit the tomb of her father, discovers the return of her brother Orestes, by the color of the locks of hair which are found upon the tomb, as if consecrated by some visitor. In the comparison, therefore, Electra is the present comedy, the brother, or Orestes, is the other comedy, which had been applauded by the audience; the present comedy has

Digitized by Google

come in search of its brother's locks, that is, has come to see if it shall be received with equal applauses by an enlightened public. — *It will recognize*, he proceeds, *if it shall see it, a brother's locks;* that is, it will recognize the spectators to be as intelligent as those of the former comedy, — their brothers, as it were, — if it shall receive the same applause.

537, seqq. In these lines the poet alludes to the indecent exhibitions of other dramatists to catch the applause of the groundlings. *τοῖς παιδίοις ἵν' ᾖ γέλως.* It is said that the *φάλλος* was brought upon the stage in the *Προσπάλτιοι* of Eupolis. Such practices have been the bane of the theatre in every age, and have not yet ceased to desecrate its boards; making it too often the corrupter of the morals of the young, instead of the mirror of manners and the purifier of the passions, by the representation of human characters under the varied vicissitudes of life.

540. *Οὐδ' ἔσκωψε τοὺς φαλακρούς, Nor derided the bald-headed.* Mitchell thinks these words refer to something, which, for want of the works of contemporary writers, it is impossible to explain. Bergler thinks he is alluding jokingly to the baldness of Socrates. If the scholiast, as emended by Hermann, is to be received, Eupolis is satirically aimed at, —

τοὺς Ἱππέας
Συνεποίησα τῷ φαλακρῷ τούτῳ, —

I helped this bald-head (meaning Aristophanes) *compose the Knights.* — The *Κόρδαξ* was a wanton dance, imported from Asia, sometimes introduced at the Dionysiac festivals. It occurs in the Wasps of Aristophanes himself, who was sometimes as little scrupulous as his rivals.

541, 542. *Οὐδὲ . . . . σκώμματα.* The allusion here again is obscure. According to a scholiast, there was a comic poet, Simermno, who introduced an old man with a staff,

Digitized by Google

with which he beat the persons around him, to raise a laugh and conceal the poverty of wit in his dialogue. This seems to be the understanding of Wieland, — "*um die plattesten Zoten gut dadurch zu machen, to make good thereby the stupidest bawdry.*" Translate, therefore, *Nor does the old man who is speaking the verses beat the person near him with his staff, thus keeping out of sight wretched ribaldry.*

543. *Οὐδ' . . . . βοᾷ.* The poet is supposed by the scholiast to refer jestingly to his own representation of Strepsiades, who comes out with torches to set fire to the phrontistery at the close of the present comedy. But Süvern says (as quoted by Mitchell), — "I am convinced that the torch with which the school of subtilty is set on fire, and the cry, *'Ιοὺ ἰού*, of the disciple, at the close of the piece, are not to be considered as liable to the censure cast upon such expressions in the parabasis, any more than the similar cries which occur also in other passages of the Clouds, the play itself beginning with *'Ιού*, or than the torches which are brought upon the stage in other dramas of Aristophanes. So in the Plutus (797, seqq.), where blame is cast upon the practice of throwing from the stage figs and pastry among the spectators, it cannot be supposed that Aristophanes meant to hold himself up to ridicule, when, in v. 960, seqq., of the Peace, he makes Trygaios throw among the spectators his sacrificial barley-meal. . . . . The passage in the parabasis of the Clouds is, like that in the Plutus, exclusively directed against other poets, who introduced out of the proper place, without rhyme or reason, practical jokes of this description; whilst Aristophanes used them only when they helped on the action of the story, and were neither devoid of wit nor meaning."

545. *οὐ κομῶ, am not proud, do not plume myself upon it.*

549, 550. *Ὃς . . . . κειμένῳ.* The poet here alludes to his having introduced the demagogue, Cleon, into one of his plays (the Knights) by name. Translate, *And I smote*

Digitized by Google

Cleon in the belly when he was greatest, but could not bear to trample on him when he was down, that is, after his death. The poet contrasts the manner in which he dealt with the objects of his satire, and that practised by his rivals. He was constantly introducing new characters, while they, from poverty of invention, when they once got hold of an Hyperbolus, never let him go. For a full account of Cleon, who makes a conspicuous figure in the Knights and the Wasps, see Thucydides, Lib. III.–V.; also, article Cleon, Dict. Gr. and Rom. Biog. Mr. Grote has attempted to defend the character of Cleon against the wit of Aristophanes, and the graver charges of Thucydides.

552. *κολετρῶσ'*, *trample under foot;* a term borrowed from the palæstra. The mother of Hyperbolus was fond of wine.

553, 554. Maricas was the title, it seems, of a comedy of Eupolis, in which he introduced Hyperbolus, in imitation of the Knights of Aristophanes, "turning them," as the poet says, "inside out."

555, 556. *Προσθεὶς . . . . ᾤσθιεν, Having added to it* (the character of Maricas) *a drunken old woman, for the sake of the cordax* (for the sake of gratifying the vulgar tastes of the spectators with that indecent exhibition) *whom Phrynichus long ago poetized, — whom the sea-monster tried to devour.* Phrynichus had introduced into his play of "Hypeuthynos" a drunken old woman, as a parody upon the story of Andromeda, which was often handled by the tragic poets and artists. This comic character was probably represented as dancing the cordax for joy at her escape from the monster of the deep.

559. *Τὰς . . . . μιμούμενοι, Imitating my imagery of the eels.* The poet here alludes to a passage in his Knights (807, Bothe's edition,) where he compares demagogues to men catching eels; when the water is still, they catch nothing; but when it is stirred up, then they seize their prey

Digitized by Google

so, in a quiet state of public affairs, the demagogue has nothing to gain; but in the midst of disturbances he prospers. This comparison was much admired, and, it would seem, was often imitated.

562. *Ἐς . . . . δοκήσετε, In times to come you shall be thought to be wise.* The Chorus now strike off into a lyrical invocation of the gods; a piece of ingenious satire at the expense of the philosophers who denied the existence of the gods. Afterward they turn suddenly again and address the spectators.

579. *Αἵτινες . . . . ὑμᾶς, We who keep watch over you.* — *ἔξοδος, a military expedition.*

581–589. *Εἶτα . . . . τρέπειν.* The poet is here satirizing the follies and absurdities of the Athenians in their management of public affairs. The leather-dressing Paphlagonian is of course Cleon, who is constantly branded with this nickname in the Knights. The Paphlagonians were held in great contempt at Athens, either because many slaves were imported from Paphlagonia, or on account of the barbarism of the country. Low and base persons were designated by this name. The time particularly alluded to here was when Cleon was appointed commander of the land forces to succeed Nicias in the expedition against Pylos. At this time, it is said, there came on a heavy storm, which lasted through the night, and this is what the poet means when he speaks of the sun pulling in his wick, and the moon deserting her accustomed ways. It may be observed here, that the various allusions to Cleon show that this parabasis must have been composed at different times, partly before and partly after the death of the great demagogue. The *δυσβουλία* of the Athenians had become proverbial at a much earlier period than this, and was satirized even by Solon.

591. *δώρων . . . . κλοπῆς, having convicted of bribery and theft.* *ἁλεῖν* is a technical term in Athenian law, as *ἁλεῖν*

Digitized by Google

γραφήν, to gain a cause. The crime or subject of the action is put in the genitive.

592. *τῷ ξύλῳ, the wood.* The *ξύλον* was a wooden collar or yoke, which was sometimes fastened upon the necks of slaves by way of punishment.

595. *Ἀμφί μοι αὖτε, Φοῖβ' ἄναξ.* This verse is constructed in imitation of the dithyrambic poets, whose compositions frequently began with these words; on this account, according to a scholiast, they were called Amphianactes. "The *νόμος ὄρθιος* of Terpander began, *Ἀμφί μοι αὖτις ἀναχθ' Ἑκατήβολον ᾀδέτω ἁ φρήν.*" Kock. It is a form of invocation, the verb being understood. This form of invocation was expressed by the verb *ἀμφιαναχτίζειν.*

596, 597. *Κυνθίαν . . . . πέτραν, holding the Cynthian high-horned rock.* On the island of Delos there was a hill called Cynthus, rising over the city and the temple of Apollo. It is lofty and precipitous, with hornlike peaks, which suggested the epithet *ὑψικέρατα.*

599, 600. Artemis is next invoked, and the *all-golden house* of course is the well-known temple of Artemis at Ephesus, — memorable, besides other things, for being mentioned in the New Testament.

602. *Αἰγίδος ἡνίοχος, Rein-holder of the ægis.* A bold lyrical expression for *wielder of the ægis.*

603, seqq. The poet alludes to the orgies of the Bacchanals on one of the peaks of Parnassus. The fable of the introduction of the Dionysiac worship is most strikingly exhibited by Euripides in the Bacchæ.

607, seqq. The Chorus again turn to the spectators.

609. *Πρῶτα . . . . ξυμμάχοις, First to greet the Athenians and their allies.* The principal representation of the dramatic pieces took place in the spring, when Athens was crowded with visitors from allied and foreign nations, — indeed from every part of the civilized world.

Digitized by Google

612. *Πρῶτα .... δραχμήν*, — constructed with *ὠφελοῦσ'*, — *In the first place, benefiting you* (that is, saving you) *no less than a drachm a month for torches.* The good citizens of Athens were lighted in their nocturnal rambles by torches carried before them by boys — like the link-boys in Shakspeare's time in London.

615, seqq. In these lines the moon is represented as complaining of ill-treatment, because, through some mismanagement of the Athenians in the arrangement of their festival days, the gods were disappointed of their feast at the regularly appointed time, and had to return home supperless, which made them angry with the moon. Whether the moon's complaint against the Athenians turned upon their varying the festivals so as to keep them in the same season of the year by changing the days of the month on which they were held, or upon the festivals gradually passing from their appropriate season to another, so that the summer festivals would fall upon the autumn, and the autumn upon winter, and so on, does not seem very clearly intimated. But it is certain that about this time the Attic calendar had fallen into great confusion. The Attic year was reckoned by lunar months; and the discrepancy between the lunar and solar year, even with the corrections of the calendar of Cleostratus, had become very considerable. To remedy this, the mathematician Meton devised this plan. He discovered that 235 lunar months correspond, with a slight difference, to 19 solar years. He therefore formed the cycle of 19 years, consisting of 6,940 days, which he distributed into months in such a manner as to make them correspond, in the whole period, to the changes of the moon. This was the famous "Year of Meton," — *ἐννεακαιδεκαετηρίς*. On this basis he founded his calendar, and re-arranged the months and festivals of the Attic year. The epoch of his calendar was, according to Hoffmann (Alterthums-Wissenschaft, p. 350), the thirteenth of Scirpho-

Digitized by Google

rion, in the fourth year of the 87th Olympiad, or B. C. 432 Wieland, as quoted by Bothe, says that "the poet is here satirizing Meton, who had a little before invented the Metonic Cycle of 19 years, for the purpose of adjusting the lunar to the solar year, and correcting the festive days. But it so happened, that days which had formerly been sacred now became profane, and *vice versâ*, which seems to have displeased many, and to have given an opportunity for our poet to exercise his comic genius, which he is always most happy to seize upon. Perhaps among those who favored Meton and the new calendar, Hyperbolus took the lead; and therefore the poet set his mark upon him at the end of the parabasis, as one who, when sent as Hieromnemon among the Athenian deputies to the Amphictyonic Council, lost the laurel crown which those deputies were required to wear on their return, — a thing that was considered in the highest degree disgraceful." See article on Greek Calendar in Dict. of Gr. and Rom. Antiq.

Süvern, however, is of opinion that it is very doubtful whether the cycle of Meton was introduced when the Clouds was exhibited, and thinks it more probable that the errors of the earlier astronomical observations of Cleostratus, and his period of eight years, were then at their highest point, and that the allusion in the parabasis may be more properly referred to this circumstance.

620. *δικάζετε, ye are litigating.* The litigious disposition of the Athenians was frequently the subject of the poet's satire. *στρεβλοῦτε*, It was common in the Attic process to torture slaves, for the purpose of extorting confession.

622. *'Ηνίκ' . . . . Σαρπηδόνα, When we are bewailing Memnon and Sarpedon.* A scholiast says, — "Memnon and Sarpedon, being sons of Zeus, and having died in Troy, were thus honored among the gods, their father having ordered that the gods should every year pass the day on which they died in fasting and mourning."

Digitized by Google

623–625. *ἀνθ' . . . ἀφῃρέθη, wherefore Hyperbolus, being appointed by lot to be Hieromnemon this year, was afterwards deprived by us, the gods, of his crown*, or, constructing *τὸν στέφανον* with *τῶν θεῶν, the crown of the gods, the sacred crown*, that is, the crown which he wore in virtue of his office as Hieromnemon. Each of the twelve states constituting the Amphictyonic league sent to the assembly or congress, held half-yearly in the spring and autumn, at Delphi and Thermopylæ, two classes of deputies, called Pylagoræ and Hieromnemones; the former to attend to the political questions that came before the assembly, and the latter to the religious affairs of the league. At Athens the Pylagoræ were chosen by an annual election, but the Hieromnemones were appointed by lot. See Champlin's Demosthenes, new edition, p. 192, note; also Hermann, Pol. Ant., §§ 13, 14.

626. *Κατὰ . . . . ἡμέρας, To keep the days of life according to the moon.* Solon had directed that festivals should be observed by the lunar calendar. The poet, as above intimated, seems to be striking at Hyperbolus for favoring Meton and the new calendar.

627–631. *Μὰ . . . . μαθεῖν.* Socrates has been vainly endeavoring to teach his disciple some of the sublimities of philosophy. Irritated by his stupidity, the master returns in a towering passion, swearing by Respiration, Chaos, and Air, that he has never seen such a blockhead in all his life. The philosopher in his excitement commits what we should now call an Irish bull. He says Strepsiades is such a forgetful fellow, that, in hearing a few philosophical niceties, he has forgotten them before he had learned them.

632. *καλῶ*, future for *καλέσω*.

633. *ἀσκάντην*, — the same as *σκίμποδα*, — *the couch.*

635. *Ἀνύσας . . . . νοῦν.* Strepsiades has not yet come out from the phrontistery, but, the door being open, is seen

Digitized by Google

within. Then he takes up the couch and brings it out. Socrates tells him to put it down quickly (*Make haste and put it down, and give your attention*), and then proceeds to question him. The dialogue gives occasion to more of those ludicrous misapprehensions of the meaning of words on the part of the pupil, some of which have already been noticed.

638–640. *Πότερα .... διχοινίκῳ.* Socrates is speaking of poetical measures. Strepsiades knows nothing about such things, and, understanding him to mean *dry* measures, answers, that, to be sure, he would like to be instructed in measures, for he had lately been cheated by a flour-dealer out of a couple of chœnices.

643. *Ἐγὼ .... ἡμιεκτέον.* To the question, whether he considered the trimeter or tetrameter the most beautiful measure, Strepsiades replies, that, for his part, he is of opinion that the hemiecteus is as good as any. The joke consists in this, — the *ἑκτεύς* was the sixth part of a medimnus; the medimnus of the Attic measure was forty-eight chœnices; the *ἑκτεύς*, therefore, was eight chœnices, and the *ἡμιεκτέον* four, that is, as Strepsiades understands the matter, a tetrameter.

644. *Περίδον νυν ἐμοί, Wager, then, with me.* The same idiom occurs in the Acharnians, 1013, *βούλει περιδόσθαι; will you bet?* The offer to back his opinion by a bet is characteristic of the ignorance of Strepsiades. A wager is the natural resort of one whose purse is better filled than his head.

647. *Ταχὺ .... ῥυθμῶν, But perhaps you may be able to learn about rhythms.* Socrates despairs of making him understand the doctrine of measures, and passes to another subject, that of rhythms. The old man's thoughts, however are still running upon flour and dry measures, and he cannot see what good rhythms will do him as to these.

Digitized by Google

651. *Κατ' ἐνόπλιον, For the armed dance.* — *κατὰ δάκτυλον, according to the dactyle,* that is, the rhythm which moves in dactylic measure.

654. *οὐτοσί.* Of course Strepsiades again misunderstands his teacher, and knows no other *δάκτυλος* than his finger.

659, seqq. Socrates now proceeds to question his disciple on some points of grammar. The grammatical subtilties of the schools — some of which occur in the works of Plato — are the present object of the poet's wit.

666. *Ἀλεκτρύαιναν.* This line is as farcical as if he had said in English *cockess and cock.* The male and female bird were designated by the same word, *ἀλεκτρυών.*

669. *Διαλφιτώσω, I will fill with meal.*

670. *Ἰδοὺ . . . . ἕτερον, See, again, there's another,* that is, another blunder. The reader will see at once that the joke turns upon the feminine article being used with a noun of masculine termination.

675, 676. *Ἀλλ' . . . . 'νεμάττετο, But, my good fellow, Cleonymus had no kneading-trough, but was accustomed to knead in a round mortar.* There is a doubt as to the meaning of this passage. According to some, the poet is representing Cleonymus, as a pauper parasite, who had not even a bread-trough, but was obliged to use a mortar. Wolf so understands it, — "Hatte wahrlichs am Ende übrig, selbst den Backetrog nicht mehr." According to others, the round mortar means Sicily, where Cleonymus had obtained an appointment through the influence of Cleon, and contrived to amass a fortune. This latter fact is alluded to, they suppose, when Cleonymus is said to have kneaded in a round mortar. In the Wasps (924) *θυεία* is used of Sicily: —

Ὅστις περιπλεύσας τὴν θυείαν ἐν κύκλῳ.

Conz, cited by Mitchell, says, — "Sicilia caseis fœcunda

Digitized by Google

opimis insula, ap. Athen. I. 27, appellatur, ἡ θυεία (mortarium)." Upon which Mitchell says,—"That the mortar here means Sicily there can be little doubt; and he who has observed how large an ingredient cheese made in the composition of an Athenian salad-confection, all the ingredients of which were beat up in a mortar, will be at no loss to understand the poet's meaning." The word occurs again, Pax. 228, in its proper meaning, *mortar*. The Sicilian cheese, τυρὸς Σικελίκος, is enumerated, with other luxuries, by Antiphanes. See Athen., Lib. I., 49.

Cleonymus is introduced a great many times in the comedies of Aristophanes, as a demagogue, perjurer, glutton, and coward. I do not know that there is any proof of Cleonymus having been in Sicily; and the circumstance that Sicily is jokingly called a mortar, in other places, can hardly lend probability to the supposition that the round mortar here is Sicily. Perhaps the expression is a satirical allusion to the fondness of the parasite and glutton for high-seasoned dishes, like the salads prepared in the mortar; and that he cared so little for simple bread, that he did not even keep a kneading-trough, but made the salad-mortar answer all his purposes.

690. Ἀμυνία. The poet makes this discussion upon the gender of names the occasion of satirizing the cowardice and effeminacy of Amynias, who was ridiculed by other poets, as Cratinus and Eupolis, according to the scholiast.

695–699. Ἐκφρόντισόν . . . . τήμερον. In this scene Socrates makes Strepsiades lie down upon the couch, covers him up with fleeces, sorely against his will, and sets him to the task of excogitating some profound idea with regard to his own affairs. The scene is regarded as a burlesque upon the figure of speech by which Socrates was accustomed to call himself the intellectual man-midwife, the professor of the *maieutic* art. Strepsiades is unwilling to risk himself on the philosophic couch, having already had some expe-

Digitized by Google

rience of its inhabitants. *αὐτὰ ταῦτ', these very things.* For this combination, see Kühner, Gr. Gr., § 303, 3. *παρὰ ταῦτ' ἄλλα, there is no other way; παρά* with the accusative is sometimes = *præter. δίκην . . . . δώσω.* The phrase *δίκην δοῦναι* is legal, and applies to him who pays the penalty.

709, 710. *ἐκ . . . . Κορίνθιοι.* The poet is amusing himself with the resemblance in the first part of the words *κόρεις, bed-bugs,* and *Κορίνθιοι, Corinthians.* About this time hostilities existed between the Athenians and the Corinthians; the latter were harassing the territory of the former; therefore he calls the bed-bugs *Corinthians from the couch;* as if he had said, *the Bedouins from the bedstead.*

717–722. *Καὶ . . . . γεγένημαι.* Poor Strepsiades certainly makes out a strong case; his money is gone, his color is gone, his shoe gone; and besides all these troubles, says he, *while singing songs of the watch, I'm almost gone myself. φρουρᾶς ᾄδων* is a proverbial expression borrowed from the soldiers who hum airs to make themselves company when on guard; it was applied to persons who were wakeful, whether from the cause which kept Strepsiades awake, or some other. For the gen. *ὀλίγου* = *ὀλίγου δεῖν,* see Matt. Gr. Gr., § 355, Obs. 2. The genitive *φρουρᾶς* denotes time. See Soph. Gr. Gr., § 196; and Kühner, Gr. Gr., § 273, 4 (b).

728. *νοῦς ἀποστερητικός.* The epithet is a punning allusion to the philosophical *στέρησις,* or deprivation. It may very well be rendered into English by *an abstracting talent.*

729, 730. *Οἴμοι . . . . ἀποστερητρίδα;* While Socrates is covering him up with lambskins, the poet makes the disciple utter a wish, the language of which is whimsically borrowed from the putting on of the lambskins, and from the resemblance between the words *ἀρνακίς, lambskin,* and *ἄρνησις, negation.* As to the interrogative form, it is a common Greek idiom to express a wish in the shape of a question.

Digitized by Google

The exact point of the joke cannot be given in English; but something near it is, —

> Ah, who can put upon me
> From these lamb-fleeces knowledge how to fleece?

735. *Οὐκ . . φροντιεῖς;* literally, *Will you not cover yourself up speedily and cogitate something?* A command in the form of a question, a frequent idiom, meaning, *Cover yourself up quickly and ponder.*

740–742. *Ἴθι . . . . σκοπῶν.* The poet is ridiculing the philosophic divisions and subdivisions which Socrates was much addicted to, and which prevail in many parts of the Platonic writings. *σχάσας τὴν φροντίδα λεπτήν, cutting the thought fine. διαιρῶν καὶ σκοπῶν, distinguishing and examining.*

743. *κἂν ἀπορῇς, and if you are doubtful.*

745. *Κίνησον, Set it in motion.* This word is used in reference to the meditative *ἀπορία* or state of uncertainty and wavering between different opinions. Mitchell quotes several passages on motion in illustration of the philosophical bearing of this word. — *ζυγώθρισον, clap it in the balance,* or, *weigh it carefully and well.*

746. *Ὦ Σωκρατίδιον φίλτατον.* Strepsiades suddenly starts up, having caught an idea by the tail, *O dearest Socratidy!*

747. *Ἔχω . . . . ἀποστερητικήν, I've got an abstracting idea of interest,* that is, I've got got hold of an idea how to cheat my creditors out of their interest.

749. *Θετταλήν.* The Thessalians were notorious among the ancients for their addiction to witchcraft. They were the mediums of the times. The thought that has struck the mind of Strepsiades is, to purchase a Thessalian hag, and by her magic draw the moon down from heaven, and thus, as interest was computed by the lunar months, escape the payment of it, by shutting up the moon in a round case. The

Digitized by Google

λοφεῖον στρογγύλον was a case in which men kept the crests of their helmets and women their mirrors. "Mirrors constituted an article of Hellenic luxury. These were sometimes of brass; whence the proverb,—

'As forms by brass, so minds by wine are mirrored.'

The best, however, until those of glass came into use, were made of silver, or of a mixed metal, the exact composition of which is not now known. Another kind was fashioned from a species of carbuncle found near the city of Orchamenos in Arcadia. Glass mirrors also came early into use, chiefly manufactured, at the outset, by the Phœnicians of Sidon. The hand-mirrors were usually circular, and set in costly frames. To prevent their being speedily tarnished, they were, when not in use, carefully inclosed in cases." St. John's Manners and Customs of Ancient Greece, Vol. II., pp. 118, 119.

758, 759. *Εἰ . . . . μοι, If a suit of five talents were writing out against you, how would you evade it? tell me.* This question is a puzzler; but Strepsiades, gathering himself under the bed-clothes, ponders.

763. *Λινόδετον . . . . ποδός, Like a cockchafer tied with a thread by the foot.* He is directed to let his speculative faculty soar into the air; but not lose his hold upon it. This is better than the dupes of the spiritual imposture do now-a-days. The allusion is to boys amusing themselves by tying a cockchafer by the foot with a thread, and then letting him fly off to the length of his tether.

766. *φαρμακοπώλαις, the apothecaries.*

768. *Τὴν ὕαλον λέγεις; Do you mean the crystal?* (or perhaps *amber*). The ancients sometimes used the crystal, or *lapis specularis*, for burning-glasses, which would be a correct enough translation in this passage. Glass itself may be alluded to here, for its use was certainly known among the ancients, perhaps as early as the time of Aristophanes.

Digitized by Google

"We find mention of burning-glasses as early as the age of Socrates; and a number of lenses more powerful than those employed by our own engravers, have been found among the ruins of Herculaneum." St. John's Manners and Customs of Ancient Greece, Vol. III., pp. 152, 153. Herodotus, Lib. II. 69, calls glass ear-drops, with which the Egyptians adorned their tame crocodiles, *λίθινα χυτά*.

770. *Ὁπότε . . . . γραμματεύς, What, if, when the clerk of the court entered the suit upon the tablets.* When a suit was once admitted by the court, the scribe or clerk had to copy it out upon waxen tablets, which were hung upon pillars. Strepsiades's *abstracting idea* is, to stand with his sun-glass in the direction of the sun, and so melt out the wax, and cast the suitor.

774. *Ὅτι . . . . δίκη, That a suit of five talents has thus been abated.* *διαγράφω* had a technical meaning, *to draw a line through*, for the purpose of erasing, *to expunge.* The magistrates who stopped an action were said *διαγράφειν*, and the plaintiff who withdrew the suit was said *διαγράφεσθαι*, in the middle voice.

777. *Μέλλων ὀφλήσειν, Being on the point of getting cast* or *defeated*, or, *When the case is on the point of going against you.*

779, 780. *Εἰ . . . . τρέχων, If, while one case was pending, before mine was called, I should run and hang myself.* The case was called by proclamation of the herald under the orders of the archon. This new Socratic problem Strepsiades solves off-hand very ingeniously; he is not obliged even to put himself under the bed-clothes.

783. *Ὑθλεῖς . . . . ἔτι.* The patience of the philosopher is now wellnigh exhausted. But Strepsiades entreats him to continue his instructions. He gives him one trial more, and, finding him incorrigibly dull and forgetful, tells him, resolutely and angrily, to be off.

792, 793. *Ἀπὸ . . . . συμβουλεύσατε.* Strepsiades, in de-

Digitized by Google

spair, appeals to the Clouds for counsel in this extremity,— *For I shall go*, says he, *to utter ruin, unless I learn to twist the tongue; γλωττοστροφεῖν.*

797, 798. *Ἀλλ' . . . . πάθω;*

> I have a son, a perfect gentleman;
> But — for he will not learn — what will become
> Of me?

799. *σφριγᾷ.* This word may be literally rendered by the cant expression, *he 's a swell.*

800. *εὐπτέρων, high-flying.*

803. *Ἀλλ' . . . . χρόνον, But wait for me a little while within.* Socrates goes into the phrontistery, and while he is departing the Chorus addresses him, telling him to make the most of his opportunity; that the man is so smitten out of his senses, and excited, that he is ready to do any thing in the world; but that such affairs are wont speedily to take a different turn.

811. *ἀπολάψεις*, fut. ind. for imp., *lap up*, from *ἀπολάπτω.* See Hom. Il. XVI. 161:—

> *Λάψοντες γλώσσῃσιν ἀραιῇσιν μέλαν ὕδωρ.*

814. *Οὗτοι . . . . μενεῖς.* The father has returned from the sophists' school, and has evidently been holding an angry parle with the dandy son. In the course of the dialogue, he makes excellent use of the sublime instructions he has received. The new oath, "*By Mist*," is evidently suggested by his recent intercourse with the cloud-philosophers — the *μετεωροφένακες.*

816. *Ὦ δαιμόνιε.* The young man is greatly amazed at the alteration in his father's appearance, who now has the philosophic look, — the pale face, the bare feet, and the *phrontistic* cloak. — *τί χρῆμα πάσχεις, what is the matter with you?*

818. *Ἰδού . . . μωρίας, See there, "by Olympian Zeus,"*

Digitized by Google

forsooth, what folly! For the genitive, see Soph. Gr. Gr., § 194, 2.

819. *Τὸ Δία . . . . τηλικουτονί, To believe in Zeus, as big as you are.*

820. *Τί . . . . ἐτεόν; What, in the name of wonder, are you laughing at?* The word ἐτεόν is elsewhere used in interrogative sentences, generally expressing anger, irony, or surprise; the last is the feeling here.

821. *φρονεῖς ἀρχαϊκά, and have musty old notions in your head.*

824. *Ὅπως . . . . μηδένα.* Ὅπως μή are often used with the future indicative in an imperative sense. See *ante*, p. 127. Properly the sentence is elliptical. *See that you don't tell anybody.* The old man proceeds with his instructions.

830. *Μήλιος, the Melian.* This was a term of reproach, partly on political grounds, the Athenians bearing a hatred against the Melians, and partly because Diagoras, a noted atheist, was a native of Melos. Mitchell, however, thinks that the allusion here is to Leucippus, from whose philosophical doctrines the Dinos of the Socratic school was formed.

833. *Εὐστόμει,* — the same as εὐφήμει, — *Speak reverently,* or, *Be careful what you say.*

835–838. *ὧν . . . . βίον.* The poet is satirizing the affected habits of the philosophers, and Strepsiades is giving a side-thrust at the extravagance of his son. *They never wash; — but you are washing away my property.* ὥσπερ τεθνεῶτος, *as if I were dead.* According to a scholiast, the expression refers to the custom of washing the body after death.

842. *Γνώσει . . . . παχύς.* The poet is here turning into ridicule the sage old precept, "Know thyself." Strepsiades undertakes to quote it, but, before he gets through,

Digitized by Google

turns it into a complete burlesque. *Thou shalt know thyself, — how ignorant and thick-headed thou art.* Perhaps the recent experience of Strepsiades has taught him this addition to the original precept.

844–846. *Οἴμοι . . . . φράσω;* The father has just gone out, and will shortly appear with a cock and hen, for the further instruction of his hopeful son. Meantime, the youth, perplexed by what he conceives to be the madness of his father, is in doubt whether he shall take him into court on a charge of lunacy, or give notice to the coffin-makers; meaning, that the old gentleman cannot live long in such a state of mind. The dialogue that follows is sufficiently explained by what has already been said.

853. *τοὺς γηγενεῖς;* The young man is to be understood as applying this epithet to the philosophers, very much as a fashionable young gentleman now-a-days would call eccentric old people antediluvians.

855. *Ἐπελανθανόμην . . . . ἐτῶν.* We have nearly the same idiom in English. We sometimes say, in speaking of what we were habitually doing at some past time, I would do so and so, meaning, I did so and so; as, "Whenever he spoke to me, I would reply." Translate, therefore, *Whatever I attempted to learn I would forget immediately from my great age.* For the construction of *ἄν* with the indicative, see Kühner, Gr. Gr., § 260 (β).

857. *Ἀλλ' . . . . καταπεφρόντικα, I have not lost, but I have pondered it away. κατά* here has an intensive force, as in *κατακυβεύειν, to gamble away.* We have no single word to express the meaning of the ludicrous compound *καταφροντίζω.* In German it is, *Ich hab' ihn verstudirt.*

858. *Τὰς . . . . σύ; And what have you done with your shoes, you old fool?* or, *What have you turned your shoes to, you dunce?* The word *τέτροφας* — in some editions *τέτροπας* — has caused the critics a little trouble. Some consider it from *τρέπω, to turn;* then it is, *Whither*

Digitized by Google

have you turned? that is, *Where have you placed?* or, as above rendered, *What have you done with?* Others take it from τρέφω; this word, besides other meanings, signifies *to keep*, as of servants, slaves; *to cultivate*, as of hair; and in the passive voice it sometimes describes condition or situation, as in Œdipus Tyrannus, *μιᾶς τρέφει πρὸς νυκτός, thou art in one night*, or, *thou art surrounded by perpetual night.* It does not seem forced, to deduce from these meanings one suitable to the present passage, supposing the expression to be applied in a rather ludicrous or canting fashion by the young man,— *Where have you been keeping your shoes?* as he would have asked, Where have you been keeping your horse? and perhaps this very idea was running in his head at the time.

859. Ὥσπερ . . . . ἀπώλεσα, *Like Pericles, I lost them on the emergency.* The allusion here is to a fact in the life of Pericles, who, in rendering an account of his administration of the public revenue, set down an item of ten talents "*ἀνηλωμένων εἰς τὸ δέον, expended upon what was wanted*"; being unwilling to say, "I used it to bribe the Spartan general Cleandridas." Strepsiades says, burlesquing this item, that he had lost his shoes *εἰς τὸ δέον*,— substituting *ἀπώλεσα* for *ἀνήλωσα.*

863. Ὃν . . . . Ἡλιαστικόν, *The very first Heliastic obol I received.* This refers to the courts of law called Heliæa. The judges, or rather jurymen, who constituted these courts, were citizens above thirty years of age, and amounted to about 6,000; 600 being selected from each of the ten tribes. They were called Heliasts. They were also members of the popular assembly, and thus performed both legislative and judicial functions. But the Heliastic courts were established by Solon for the purpose of acting partly as a check upon the Ecclesia. "They seldom all met," says Hermann, "being formed into ten divisions, the complement of each of which was strictly 500, although it varied ac-

Digitized by Google

cording to circumstances; sometimes diminishing to 200 or 400, whilst on other occasions it appears to have been raised to 1,000 or 1,500, by the union of two or three divisions. Every one to whose lot it fell to serve as juryman received, after taking the oath, a tablet, inscribed with his name and the number of the division to which he was to belong during the year. On the morning of every court day, recourse was again had to lots to decide in which courts the divisions should respectively sit for that day, and the suits of which they should take cognizance, since there were many which could be decided only in certain courts. The number of these courts of justice is uncertain; most of them, however, were in the Agora, and were distinguished by numbers and colors. Staves with corresponding marks were handed to the jurymen at the entrance of each court, as symbols of their judicial power, and at the same time tickets, on presenting which, from the time of Pericles, they received their fees from *κωλακρέται*." — Political Antiquities of Greece, p. 265.

The name *Heliæa* is connected with the Doric *ἁλία, an assembly;* also with *ἅλις* and *ἁλίζεσθαι*; not with *ἥλιος*, as is sometimes stated. Each citizen received as his fee an obolus a day; which was afterwards increased to three oboli.

865. *Ἦ . . . . ἀχθέσει.* The young man has finally made up his mind to go; but he tells his father very gravely that he (the father) will be sorry for it sooner or later.

869. *Καὶ . . . . ἐνθάδε, He is not experienced in the hanging baskets here,* instead of, He is not tinctured with the teachings of the school. *κρεμαθρῶν* is here used, in allusion to the first appearance of Socrates suspended in a basket, for the Socratic instructions.

870. *Αὐτὸς . . . . γε.* The reply of Phidippides is uttered in a languid, drawling way, and he puns upon the

Digitized by Google

word τρίβων used by Socrates, and jokes upon the hanging baskets. *You would yourself be a* τρίβων (an old cloak), *if you were hung up.* Or, perhaps, as if Socrates had said, *He does not yet know our ropes,* — the young man replies, *You would know the rope yourself, if you were hung.*

872, 873. Ἰδοὺ .... διεῤῥηκόσιν, *See there,* κρέμαι', *how foolishly he spoke it, and with parted lips.* What particular defect Socrates is here imitating and ridiculing is a question among the commentators. Mitchell says, — "To understand the taunt of Socrates, we must revert to the organic defect and lisp of the young knight, which, instead of allowing him to say *kremaio*, would oblige him to say *klemaio.* Translate, *Look ye there now, klemaio! did any but a noodle, and whose lips cannot come close together, ever talk in that fashion?*" Süvern says, — "We can understand the jest only by fancying to ourselves a lisping pronunciation of κρέμαιο, like that of Θέωρος and Κόρακος in the Wasps." The pronunciation referred to by Süvern is Θέωλος and Κόλακος. Bothe remarks, — "Quid reprehendat Socrates, incertum est: vastam diphthongi pronunciationem notari putant Reisig. et Herm., sed assentior Welckero existimanti celeriter ac negligenter ista dixisse Phidippidem, ore semihiante per contemptum." Mitchell and Süvern do not appear to have rightly understood this passage. If the young coxcomb had said κλέμαιο, the poet would certainly have written it so, as he writes in the Wasps (45), — ὁλᾷς Θέωλος κόλακος κεφαλὴν ἔχει. Moreover, the word διεῤῥηκόσιν describes, not a *lisping*, but a *drawling*, way of speaking. A good illustration of what is here meant is found in the indolent drawl of Lord Frederic Verisopht's pronunciation. See "Nicholas Nickleby," *passim.*

874, 875. Πῶς .... ἀναπειστηρίαν; [*How can he ever learn the acquitting art, the summoning art, or the persuasive art of emptying?* The word χαύνωσις is a comic word,

Digitized by Google

which means *emptying*. According to the Scholia, it here refers to the art of making an opponent's argument appear *empty* (χαῦνος).]

878. *τυννοῦτονι, only so big*, holding out his hand to indicate the smallness of the size of the boy when he performed such wonderful feats.

879, 880. *Ἔπλαττεν . . . . ἔγλυφεν . . . . εἰργάζετο.* Note the force of the imperfect tense to describe continued or repeated action.

881. *πῶς δοκεῖς.* A familiar expression, equivalent to the English, *You can't think how.* In the Frogs (l. 54) we have a similar expression: —

Τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα.

888. *Πρὸς πάντα τὰ δίκαι', Against all legal rights.* The poet now introduces the two opposite principles, — the true and false reasoning, — as persons, each maintaining in the following dialogue his own side of the question.

There is evidently a change in the spirit and temper of the drama from this time forward. The poet becomes more earnest, and grapples more closely with the vices of the age against which he is warring. As to the manner in which these personified principles, the Dicæologus and the Adicologus, are represented, different opinions are held by the critics. Wieland, following the hint of an old scholiast, supposes they were represented as two game-cocks, fighting from two wicker cages; but there seems to be no sufficient proof of the poet's having played off so whimsical an extravaganza. The gravity of the dialogue is inconsistent with such a supposition. Bergler says, — "Hic jam per prosopopœiam introducuntur duo λόγοι, alter justus, qui et major, seu superior dicitur, quo disserimus de rebus justis, et justam causam defendimus; atque iste agit virum modestum, verecundum, honestatis observantem et antiquis moribus præditum; alter injustus, qui et minor, seu inferior dici-

Digitized by Google

tur, jura pervertens, immodestus, impudens, honestatis expers, corruptor juventutis. Isti duo λόγοι certant inter se, et uterque vult adolescentem ad se allicere, ut Virtus et Voluptas Herculem apud Xen. Mem. 11, 1, 21, seq., et Philosophia atque Statuaria Lucianum in ejus Vita, seu Somnio." Mr. Mitchell has some very elegant remarks upon this part of the drama. After stating his objections to the supposition of Wieland and the intimation of the scholiast, he proceeds, — "How, then, it may be asked, were the λόγω represented? What persons did they assume? What masks did they wear? It would be presumptuous, at this time of day, to affirm any thing positive on such a point; yet the following considerations are submitted to the reader as affording a strong probability whom the poet had in his eye in one of these characters, and that once ascertained, there will be no great difficulty in conjecturing whom he intended by the other. When the representative of the ἄδικος λόγος is required to reply to the animated description given of the olden time, and the system of education then pursued, the requisition is made in the following terms: —

> Πρὸς οὖν τάδ', ὦ κομψοπρεπῆ μοῦσαν ἔχων,
> Δεῖ σε λέγειν τι καινόν.

Can any one compare this with a verse in one of our author's plays (Eq. 17), —

> Πῶς ἂν οὖν ποτ' εἴποιμ' ἂν αὐτὸ δῆτα κομψευριπικῶς;

— and with the epithet attached in another of his plays to one or two persons whom Euripides brings forward, as specimens of the class of persons naturally generated by the general construction of his dramas, and not feel a strong suspicion that by the Adicologus of this scene is meant no other than the bard himself? In a play, indeed, of which the almost paramount object was to expose and bring into

Digitized by Google

contempt that sophistic eloquence and system of chicanery which were working so much mischief in the Athenian courts of law, who was so likely to occupy a conspicuous place as the poet, who, from the nature of the speeches *for* and *against*, which continually occur in his dramas, was expressly stigmatized as *ποιητὴς ῥηματίων δικανικῶν?* . . . . Generally speaking, no philosophic opinion is, in the Aristophanic comedies, ascribed to Socrates, which is not also attributed to Euripides, and the poet's lash rarely falls upon the one in this respect, without a blow being at the same time inflicted on the other. Is it, therefore, likely, that, in a drama written almost for the purpose of bringing the new philosophic opinions before the Attic public, Socrates should occupy so prominent a part in the piece as he evidently does, and that his fellow philosophist should be thrown wholly into the background?" The ingenious critic continues his observations, and shows why Socrates is made the object of such overwhelming ridicule in the preceding part, and why the poet assumes so much of gravity in the remainder of the drama. His remarks are too long to be cited here. He thus concludes: — "It remains only to add, that if the Adicologus of the play be what he has here been supposed to be, the Dicæologus of the piece can be no other than the poet Æschylus. They both would appear on the stage in the highest possible external as well as internal contrast — Æschylus in the severe and simple costume of the olden time, of which he is the representative, Euripides tricked out in all the finery which the robe-maker and the jeweller could supply — would follow as a matter of course."

891. *Ἴθ' ὅποι χρῄζεις, Go whither thou wilt.* These words are quoted from the Telephus of Euripides. One of the characters in which he says to Menelaus, *Ἴθ' ὅποι χρῄζεις· οὐκ ἀπολοῦμεν τῆς σῆς Ἑλένης οὕνεκα.*

Digitized by Google

897, 898. *διὰ . . . . ἀνοήτους, through these blockheads,* pointing to Socrates and his school.

906, 907. *τουτὶ . . . . κακόν, this evil goes on;* that is, the mischievous practice of denying the existence of justice and of the gods. A similar expression occurs in the Wasps, l. 1483.

Τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.

— *δότε μοι λεκάνην, give me the bowl.* The speaker is already so disgusted, that he can hardly stand such offensive doctrines any longer.

908. *Τυφογέρων, a vaporing old fellow, a dotard.*

910. *Ῥόδα μ' εἴρηκας, You have spoken roses of me,* that is, you have paid me the highest possible compliments. Your words are sweet as roses.

912. *Χρυσῷ . . . . γιγνώσκεις, You don't know that you are ornamenting me with gold;* that is, you don't seem to be aware that these qualities which you reproach me with I prize like jewels; that in fixing them upon me you are loading me, as it were, with golden ornaments.

915. *Θρασὺς εἶ πολλοῦ, Thou art very impudent.* For the construction of the genitive, see Matt. Gr. Gr., § 317. — *ἀρχαῖος, antiquated, an antediluvian.*

916. *φοιτᾶν, to frequent the school.*

920–924. *Σὺ . . . . Πανδελετείους.* Upon these lines Hermann observes: — "Sententia his subest hæc: qui mala ista dicendi artificia et subtiles fallacias doceant, jam multum pecuniæ corradere, vitamque agere lautam et splendidam, olim autem contemptos fuisse et vix habuisse unde victum parerent: id ei carpendi Euripidis opportunitatem præbet, cujus Telephum, multa subtiliter disputantem, sententias Pandeleteas ex pera vorare dicit." *Τήλεφος . . . . φάσκων, Saying that you were Telephus, the Mysian.* The poet is here aiming a blow at Euripides, who, in one of his

Digitized by Google

dramas, the Telephus, introduced Telephus, king of Mysia, limping, and in a beggar's garb; he had been wounded by Achilles, and was told by the oracle that he could only be healed by him who had inflicted the wound. For that reason he sought his way, in a beggar's garb, to Thessaly, where the cure was performed; to this character he compares the once beggarly and now rich philosophers and rhetoricians. Pandeletus also is spoken of as a person of infamous character, a sycophant, a busybody, and a lover of litigation. He was introduced in some of the pieces of Cratinus.

925. Ὦ μοι .... ἐμνήσθης, *Alas for the wisdom which you have called to mind!* that is, Ah me! I am sorry you have no better use to put your learning to, than the defence of such musty notions; or perhaps better in a satirical sense, — *Ah me! what a wise one you are!*

929. Κρόνος ὤν, *being old as Cronos,* — old as the hills, musty, antiquated.

936. τοὺς .... ἐδίδασκες, *what you were accustomed to teach men of former times.* Observe the force of the imperfect. As they were about to come to blows for the possession of the young man, the Chorus intercedes and proposes to listen to their arguments in alternate succession; an arrangement which the combatants accede to.

950. γνωμοτύποις μερίμναις, *notion-hammering studies,* — studies which hammer out philosophical and poetical conceptions.

955. Νῦν .... σοφίας, *Now comes the perilous crisis, — the trial and turning-point of wisdom.*

With regard to the following discourse upon ancient education, Ranke, as quoted by Mitchell, says, — "Equidem eum, qui hanc orationem sine admiratione legere, qui si legerit, de viri virtute veraque nobilitate etiam tum dubitans, poetæ amore non inflammatus, ejus comœdiarum legendarum et ediscendarum cupidine non incensus, abire ac

Digitized by Google

discedere potest, eum inquam equidem non omni solum sensu omnique ratione cassum, sed morum perversorum amatorem adeo esse judico. Nullum unquam poetam nec majorem nec sanctiorem fuisse quam nostrum Aristophanem ex hac oratione discimus."

962. σωφροσύνη, *temperance*, in its most extended signification; "*αἰτία τοῦ κρατεῖν τῶν ἐπιθυμιῶν, καὶ ὑπὸ μηδεμιᾶς ἡδονῆς δουλοῦσθαι ἀλλὰ κοσμίως ζῆν.*" Diog. Laert.—*νενόμιστο, was in repute, was in vogue, was the fashion.*

964. *εἰς κιθαριστοῦ, to the school of the harp-player.* The two great branches of ancient Greek education were music and gymnastics. The great influence attributed to the former in refining and elevating the mind is testified to in many passages of Greek literature. Pindar's language is express and strong upon the point. The subject is most fully discussed by Plato, especially in the Republic. "The importance of music, in the education of the Greeks, is generally understood. It was employed to effect several purposes. First, to soothe and mollify the fierceness of the national character, and prepare the way for the lessons of the poets, which, delivered amid the sounding of melodious strings, when the soul was rapt and elevated by harmony, by the excitement of numbers, by the magic of the sweetest associations, took a firm hold upon the mind, and generally retained it during life. Secondly, it enabled the citizens gracefully to perform their part in the amusements of social life, every person being in his turn called upon at entertainments to sing or play upon the lyre. Thirdly, it was necessary to enable them to join in the sacred choruses, rendered frequent by the piety of the state, and for the due performance in old age of many offices of religion, the sacerdotal character belonging more or less to all the citizens of Athens. Fourthly, as much of the learning of a Greek was martial, and designed to fit him for defending his country, he required some knowledge of music, that on the field

Digitized by Google

of battle his voice might harmoniously mingle with those of his countrymen in chanting those stirring, impetuous, and terrible melodies, called pæans, which preceded the first shock of fight." St. John, Manners and Customs of Ancient Greece, Vol. I., p. 184. The whole chapter on Elementary Instruction is a very able summary of the subject. See also Jacobs's Discourse on the Moral Education of the Greeks, in the "Classical Studies," pp. 315, 354.

The whole subject of gymnastics is learnedly expounded by Krause in his Gymnastik und Agonistik der Hellenen, 2 vols.

965. *Τοὺς κωμήτας, Those in the same quarter of the town, neighbors.* κώμη means not only *hamlet*, but *quarter of the city.*—κριμνώδη (κρίμνον, *barley-bran*), *if it snowed like barley-bran, if the snow came down like barley-bran.* "Mischievous no doubt the boys of Hellas were, as boys will everywhere be, and many pranks would they play in spite of the crabbed old slaves set over them by their parents; on which account, probably, it is that Plato considers boys, of all wild beasts, the most audacious, plotting, fierce, and intractable. But the urchins now found that it was one thing to nestle under mamma's wing at home, and another to delve, under the direction of a didaskalos, and at school-hours, after the bitter roots of knowledge. For the school-boys of Greece tasted very little of the sweets of bed after dawn. 'They rose with the light,' says Lucian, 'and with pure water washed away the remains of sleep which still lingered on their eyelids.' Having breakfasted on bread and fruit, to which, through the allurements of their pedagogues, they sometimes added wine, they sallied forth to the didaskaleion, or schoolmaster's lair, as the comic poets jocularly termed it, summer and winter, whether the morning smelt of balm, or was deformed by sleet or snow drifting like meal from a sieve down the rocks of the Acropolis.

Digitized by Google

"Aristophanes has left us a picture, dashed off with his usual grotesque vigor, of a troop of Attic lads marching on a winter's morning to school.

"'Now will I sketch the ancient plan of training,
When justice was in vogue and wisdom flourished.
First, modesty restrained the youthful voice,
So that no brawl was heard. In order ranged,
The boys from all the neighborhood appeared,
Marching to school, naked, though down the sky
Tumbled the flaky snow like flour from sieve.
Arrived, and seated wide apart, the master
First taught them how to chant Athena's praise,
"Pallas unconquered, stormer of cities!" or
"Shout far resounding," in the selfsame notes
Their fathers learned. And if, through mere conceit,
Some innovation-hunter strained his throat
With scurril lays mincing and quavering,
Like any Siphnian or Chian fop, —
As is too much the fashion since that Phrynis
Brought o'er Ionian airs, — quickly the scourge
Rained on his shoulders blows like hail, as one
Plotting the Muses' downfall. In the Palæstra
Custom required them decently to sit,
Decent to rise, smoothing the sandy floor,
Lest any traces of their form should linger
Unsightly on the dust. When in the bath,
Grave was their manner, their behavior chaste.
At table, too, no stimulating dishes,
Snatched from their elders, such as fish or anise,
Parsley or radishes, or thrushes, roused
The slumbering passions.'

"The object of sending boys to school was twofold: first, to cultivate and harmonize their minds by arts and literature; secondly, so to occupy them that no time could be allowed for evil thoughts and habits. On this account, Aristotle, enumerating Archytas's rattle among the principal toys of children, denominates education the rattle of boys. In order, too, that its effect might be the more sure and per-

Digitized by Google

manent, no holidays or vacations appear to have been allowed, while irregularity or lateness of attendance was severely punished. The theories broached by Montaigne, Locke, and others, that boys are to be kept in order by reason and persuasion, were not anticipated by the Athenians. They believed, that, to reduce the stubborn will to obedience, and enforce the wholesome laws of discipline, masters must be armed with the power of correction, and accordingly their teachers and gymnasiarchs checked with stripes the slightest exhibition of stubbornness or indocility." St. John, Vol. I., pp. 167–169.

967. This line contains the first words of two old poems. "*Παλλάδα περσέπολιν δεινάν*" is the beginning of a song by Lamprocles, the son of Midon, an ancient Athenian poet. One stanza of it is preserved by the scholiast in two forms: —

Παλλάδα περσέπολιν κλῄζω πολεμαδόκον ἁγνάν,
Παῖδα Διὸς μεγάλου δαμάσιππον·

Παλλάδα περσέπολιν, δεινὰν θεόν, ἐγρεκύδοιμον,
Ποτικλῄζω, πολεμαδόκον, ἁγνὰν
Παῖδα Διὸς μεγάλου δαμάσιππον.

Of this strain Mitchell says, — "Its broad, massive, and sonorous diction presents a strong contrast to the lighter and more attenuated forms of speech which it was the object of Euripides and the new school to introduce into lyric strains and to which corresponding harmonies being set, no small mischief must have followed in a town where music formed so large a branch of public education." The second, *Τηλέπορόν τι βόαμα*, is said by the scholiast to be taken from one of the poems of Cydias, a poet of Hermione. A single word more, *λύρας*, is all of it that is preserved.

968. *Ἐντειναμένους τὴν ἁρμονίαν.* "Harmonia utentes intensa et mascula, non vero molli et fracta." Kuster. "*Τὴν*

Digitized by Google

κιθάραν, ὡς συντόνου οὔσης τῆς παλαιᾶς ἁρμονίας, οὐκ ἀνειμένης, ὡς οἱ νέοι ἐπενόησαν." Schol.

970. *βωμολοχεύσαιτ'*, from *βωμολόχος*, which was originally, as its etymology indicates, applied to persons who loitered about altars, to pick up or beg the remnants of the sacrifice for a meal; then, to persons who were ready to play the buffoon for the sake of a meal; according to Passow, the verb is here used with reference to the degenerated music of the age of Aristophanes, which had departed from its ancient simple and earnest character, and now courted the applause of the multitude by every kind of artifice. Translate this and the following line, *If any one of them played off vulgar artifices, or turned a winding bout, like these hard-turned cadences that the present artists make, after the manner of Phrynis.* Phrynis was a musician from Mitylene, and is said to have gained the prize in a musical contest at the Panathenaic festival, in the archonship of Callias. "The writings of Plato," says Mitchell, "as well as of Aristophanes, are full of references to a great revolution which about this time was taking place in the national music of Athens, and which, by substituting a lighter and more effeminate style for the solemn and masculine one which had hitherto prevailed, was effecting a great corruption of public manners. At the head of this school were the persons in the text, Cinesias, Melanippides, and others."

972. *Ἐπετρίβετο . . . . ἀφανίζων* (understand *πληγάς* after *πολλάς*), *He was soundly thrashed with many blows, as scaring the Muses away.*

973. *Ἐν παιδοτρίβου.* The *παιδοτριβης* was the teacher of bodily exercises, — the educator of the body, as the *κιθαριστής* was one of the educators of the mind. — *τὸν μηρὸν . . . προβαλέσθαι*, "prætenta tunica vel prætento cingulo, *femora obtegere.*" Brunck. "*τουτέστιν, εὐκοσμίως καθεσθῆναι, ὡς μηδὲν τοῖς περιεστῶσιν ὑποδεῖξαι ἄκοσμον.*" Sch.

975, 976. *Εἶτ' . . . καταλείπειν.* A scholiast says, —

Digitized by Google

"*συμψῆσαι, ἀντὶ τοῦ συγχέαι τὴν κόνιν, ὡς μὴ σημεῖον, ἢ τύπον ἀπολείπεσθαι ταῖς καθέδραις· ἐν γὰρ ψάμμῳ λεπτοτάτῃ ἐγυμνάζοντο. Κατέψων δὲ τὸν τόπον, ὅπου ἐκαθέζοντο, ἵνα μὴ σημεῖον τῆς ἥβης ἑαυτῶν καταλείψειαν τοῖς ἐρασταῖς· παρεγίνοντο γὰρ, ὥστε γυμνοὺς ὁρᾶν τοὺς ἐρωμένους.*"

981–983. *Οὐδ' . . . . ἐναλλάξ.* The poet is describing certain kinds of food which the youth of an earlier and more disciplined age were not allowed to eat, on account of their supposed heating qualities. *κεφάλαιον τῆς ῥαφανίδος, radish-head. ἄνηθον, dill. σέλινον, celery. ὀψοφαγεῖν, to eat fish,* fish being used as a relish and a luxury. It is remarked by Athenæus, that the heroes of Homer are never represented as eating fish. *κιχλίζειν* means both *to indulge in tittering, to giggle,* and *to eat κίχλας,* a species of bird called the thrush; the poet probably chose the word on account of this twofold meaning, intimating that both were improper for the young, and were carefully avoided in former times. *οὐδ' ἴσχειν τὼ πόδ' ἐναλλάξ, nor to keep the feet crossed,* or *nor to sit cross-legged.* It is singular that this attitude should be mentioned as among the bad manners of the poet's time. Among the remains of ancient art there is, perhaps, not one representing a man, woman, god, or dæmon sitting cross-legged.

984, 985. *Ἀρχαῖά . . . . Βουφονίων.* The answer of Adicologus contains expressions of the strongest contempt for the opinions of his opponent. He stigmatizes them as too old, musty, antiquated, and antediluvian, to be held in a moment's respect by a man of sense. *Διπολιώδη,* from *Διιπόλια,* the name of a very ancient feast held in honor of *Ζεὺς Πολιεύς,* — *Diïpolia-like,* that is, *antiquated. τεττίγων ἀνάμεστα, full of grasshoppers.* The most ancient Athenians wore golden grasshoppers in their hair, as emblems of their claim to the character of aboriginal inhabitants of the land. Cecides was an old dithyrambic poet, mentioned, it is said, by Cratinus; Sternhold and Hopkins, perhaps, would be

Digitized by Google

the modern English equivalent. *καὶ Βουφονίων.* The following account is given by Mitchell, from Creuzer, of this very ancient festival. -"Among the laws given by Triptolemus to the Athenians, three more especially remarkable were, 'Reverence your elders,' 'Honor the gods by offerings of the first-fruits,' 'Hurt not the laboring beast,' i. e. the beast employed in agriculture. The first who offended against this latter command was a person named Thaulon, who, at the feast of the *Ζεὺς Πολιεύς*, observing a steer eating the sacred *πόπανον* on the altar, took up an axe and slew the trespasser. The expiation feast (*βουφόνια*) instituted for the purpose of atoning for this involuntary offence, it was found afterwards expedient to continue. The ceremonies observed in it are not a little amusing. First was brought water by females appointed for the office, for the purpose of sharpening the axe and knife with which the slaughter was to be committed. One of these females having handed the axe to the proper functionary, the latter felled the beast, and then took to flight. To slay the beast outright was the office of a third person. All present then partook of the flesh. The meal finished, the hide was stuffed, and the beast, apparently restored to life, was put to the plough. Now commenced the steer-trial. A judicial assembly was held in the Prytaneum, to which all were summoned who had been partakers in the above transaction. Each lays the blame upon the other. The water-bearers throw the guilt upon the sharpeners of the axe and knife; the sharpener of the knife casts it upon the person delivering it to the feller of the beast; the feller of the beast upon the actual slaughterer, while this last ascribes the whole guilt to the knife itself. The knife, unable to speak, is found guilty and thrown into the sea." This is apparently the origin of the modern deodand.

985, 986. *Ἀλλ' . . . . ἔθρεψεν, But yet these are the things by which my training nurtured the men who fought at Mar-*

Digitized by Google

thon. The reverence cherished by the Athenians for the men who fought at Marathon is well illustrated in the following passage from Wordsworth's "Pictorial Greece." "To the traveller who visits the plain of Marathon at this day, the two most attractive and interesting objects are the Tumulus or mound, which has been described as standing between the two Marshes, and about half a mile from the sea; and, at a distance of a thousand yards to the north of this, the substructions of a square building, formed of large blocks of white marble, which now bears the name of Pyrgos or Tower. Beneath the former lie the remains of the one hundred and ninety-two Athenians who fell in the battle; the latter is the trophy of Miltiades. To bury these heroes on the spot where they fell was wise and noble. The body of Callimachus, the leader of the right wing, was interred among them; and as they fought arranged by tribes in the field, so they now lie in the same order in this tomb. Even the spectator of these days, who comes from a distant land, will feel an emotion of awe, when looking upon the simple monument, with which he seems as it were to be *left alone* on this wide and solitary plain; nor will he wonder that the ancient inhabitants of this place revered those who lie beneath it as beings more than human, — that they heard the sound of arms and the neighing of horses around it, in the gloom of the night, and that the greatest orator of the ancient world swore by those who lay buried at Marathon, as if they were gods." — pp. 113, 114.

In 1853, I had the great pleasure of visiting the field of Marathon and of riding over the battle-ground. Herodotus describes it with perfect accuracy, as a place most suitable for the evolutions of cavalry. The mound was opened at the top, and on the sides were a few small trees and shrubs. The plain is still uninhabited, except at the old monastery of Vrana, and the little hamlet of Marathona; but the striking beauty of the scenery around — the moun-

Digitized by Google

tain which shut it in, the Eubœan strait and the island beyond, the blue sea — form an assemblage of picturesque features which the eye is never wearied with gazing upon: while the great associations of history people the solitude with mighty forms, and fill the silence with the solemn voices of the past.

In further illustration of this passage, we may give part of the words in the oath above alluded to. It occurs in the Oration on the Crown. *Ἀλλ' οὐκ ἔστιν, οὐκ ἔστιν ὅπως ἡμάρτετε, ἄνδρες Ἀθηναῖοι, τὸν ὑπὲρ τῆς ἁπάντων ἐλευθερίας καὶ σωτηρίας κίνδυνον ἀράμενοι· οὐ μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων, καὶ τοὺς ἐν Πλαταιαῖς παραταξαμένους, καὶ τοὺς ἐν Σαλαμῖνι ναυμαχήσαντας, κ. τ. λ.*

987. *ἐν ἱματίοις . . . . ἐντετυλίχθαι, to be wrapped up in the himatia.* These garments were not worn by the young in the earlier and simpler days of Athens.

988, 989. *Ὥστε . . . . Τριτογενείης.* The allusion here is to a procession of young men during the great Panathenaic festival, when those taking part in it were allowed to wear their arms. It was on this occasion that Harmodius and Aristogeiton attempted to slay Hippias and Hipparchus, — an attempt the history of which is given by Thucydides, VI. 57. It would seem that in former times, "it had been the custom to protect the breast only with the shield; in the days of Aristophanes, let it suffice to say, that the shield was applied also to the covering of the lower parts." Mitchell. "Juvenes armati, qui pompam prosequebantur, erant, nudi brachiis et cruribus, sago brevi induti; et antiquitus clypeis pectus tegebant, non inferiores partes, quod nunc fiebat (pravo pudore, cujus expertes erant proavi innocentes.") Wieland. *ἀμελῇ τῆς Τριτογενείης* Bergler explains "*non respicit Palladem*, nec pudet eum, saltantem in festo Palladis cum armis, ad tegendum veretrum uti clypeo; quum enim clypeus sit gestamen Palladis, ipsa dea (*virgo*) dedecore afficitur, cum ejus arma ita dehonestantur."

Digitized by Google

991. *καὶ βαλανείων ἀπέχεσθαι, and to abstain from baths.* The reason why baths are so often spoken of as deserving of censure, and as corrupting the manners of the people, is, that, instead of being the simple means of health and cleanliness, as they had been in former times, they were now become magnificent establishments, resorted to by the idle and the vicious, who passed whole days there, and made them the scenes of every species of debauchery. The modern word *bagnio* owes its meaning to similar facts.

995. *ὅτι . . . . ἀναπλάττειν, because you mean to form an image of modesty.* The passage is an obscure one, and many various readings have been suggested. Bothe reads *ὅ τι . . . μέλλεις . . . . ἀναπλήσειν*, and takes *ἀναπλήσειν* in the sense explained by Suidas, *to pollute; which will pollute the beauty* (or *ornament*) *of thy modesty.* Hermann has the same reading with the exception of *μέλλεις*, and understands *ποιῶν* after *ὅ τι*, — *doing which, you will pollute the beauty of your modesty.* Bothe compares this use of *ἀναπλήθειν* with the German *vollmachen*, which is sometimes used with the meaning of *to pollute.* But the reading in the text seems to be the best and most poetic. There is a passage in Demosthenes, Contra Aristog. 780, which illustrates the passage and the meaning above assigned to it. In speaking of the religious feelings which have led men everywhere to raise altars and build temples to the gods, he adds, — "*καὶ Δίκης γε, καὶ Εὐνομίας, καὶ Αἰδοῦς εἰσὶν ἅπασιν ἀνθρώποις βωμοί, οἱ μὲν κάλλιστοι καὶ ἁγιώτατοι ἐν αὐτῇ τῇ ψυχῇ ἑκάστου καὶ τῇ φύσει.*" Kock adopts another reading, *ὅ τι τῆς Αἰδοῦς μέλλει τἄγαλμα παλάσσειν, which shall befoul the figure of Modesty.*

997. *Μήλῳ.* "*ἀντὶ τοῦ Ἔρωτι,*" says the scholiast; since the apple is sacred to Venus. Virgil's

"Malo me Galatea petit lascivia puella,"

refers to the same thing.

Digitized by Google

998, 999. *μηδ' Ἰαπετὸν . . . . ἡλικιαν, nor, calling your father, "Japetus," reproach him with his age.* Japetus was the brother of Cronus, and therefore, like that, means *a musty old fellow, an old quiz.* The last part of the passage is differently explained by Schütz, — *to resent the chastisements which you have endured in childhood.* It means, rather, *to deal harshly* or *angrily with the age* (that is, the old age) *of him by whom your infancy was sustained. Γηροτροφεῖν*, constructed in the active voice with an accusative, means *to support in old age.* See Demosthenes, Contra Timoc. 763: *Τὸν δ' ἑαυτοῦ πατέρα οὕτω γηροτροφεῖ.*

1001. *Τοῖς . . . . βλιτομάμμαν, You will be like the sons of Hippocrates, and they will call you booby.* The sons of Hippocrates, like the sons of many other great men, were as famous for their stupidity as their father was for his wisdom. The scholiast says, — "*Οὗτοί εἰσι Τελέσιππος, Δημοφῶν, Περικλῆς, διαβαλλόμενοι εἰς ὑωδίαν, These are Telesippus, Domophon, and Pericles, ridiculed for their* HOGGISHNESS. The similarity of the sounds of *υἱέσιν*, and the dative *ὑσίν* of *ὗς, a swine*, enabled the poet to make this point in the present passage. *βλιτομάμμας* is a compound of *βλίτον*, the name of an insipid herb, *orach*, and *μάμμα*, a child's word for *mother*. It means something like *mammy's darling, little ninny, idiot*, and the like.

1003. *τριβολεκτράπελ'*, from *τρίβολος, a triple point*, and sometimes the *point* of a joke, or epigram, and *ἐκτράπελος, unusual* or *unnatural.* The compound seems to signify *forced sarcasms*, — such as a person who has a reputation for being what is called *sarcastic* thinks it is his duty to seek occasions for making, — *stale witticisms.*

1004. *Οὐδ' . . . . γλισχραντιλογεξεπιτρίπτο , Nor when called to trial on a little suit, that may by slippery arts be turned to the opponent's ruin.* Many examples of words made up of many, in this fashion, occur in Aristophanes. This is compounded of *γλίσχρος, ἀντιλογία*, and *ἐξεπίτριπτος.*

Digitized by Google

1005. Ἀλλ' . . . . ἀποθρέξει, *But, descending to the Academy, you shall run beneath the sacred olives.* The Academy was situated a short distance from Athens, on the Cephissus, and was so called from its original owner, Academus, who, according to a scholiast, left his property to ornament the place. It was afterwards a gymnasium, adorned by Cimon with trees, and walks, and fountains. "Here was an altar to the Muses, with statues of the Graces by Speusippus, a sanctuary of Minerva, an altar of Prometheus (the Light-bringing), of Cupid, of Hercules, and others. Here Plato, who possessed a country-seat (called Cephissia) in the neighborhood, gave his instructions; and after him all his followers. Long was the silent sanctuary of Philosophy observed and spared even by foes; till Sylla caused its beautiful row of planes to be cut down, and converted into machines for war. The Academy, however, was repaired, and flourished till the time of Julian." Mitchell.

The μορίαι, or sacred olives, were the olives in the Academy, derived, according to the Attic legend, from the olive planted by Athena after her victory over Poseidon. The name refers to their partition from the original stock. Wordsworth says, — "All the Athenian olives were thus conceived to be the offspring of one sacred parent; they were the offspring of the will of Minerva; the sanctity of the parent serving to protect its offspring. Of the parent's sanctity proofs even historical were offered, and as willingly accepted by the Athenians This original olive-tree was burnt to the ground by the Persians, when they took the Acropolis; its site was subsequently visited on the same day; the tree was then found to have shot forth fresh sprouts, two cubits in height." As to a race in the Academy, Mitchell truly observes, — "A foot-race, and almost a foot-fall, in such a place, may at first, perhaps, startle the reader; but it must be remembered, that, at the time the Clouds was exhibited, the Academy was a place devoted

Digitized by Google

to bodily, not to mental amusements. The genius of Plato had yet to sanctify it as the abode of intellectual attainments." The valley of the Cephissus is still covered with olive grove, and a few fragments of sculpture and architecture mark the site of the Academy.

1007. *ἀπραγμοσύνης, leisure.* "To live in the odor of *ἀπραγμοσύνη* at Athens must have been almost as fortunate as dying in the odor of sanctity in the Papal Church." Mitchell. The pleasure of doing nothing — the dolce far niente — is not yet forgotten in Athens, nor anywhere else.

1008. *πλάτανος.* "Magnam vero loco jucunditatem faciebant platani excelsæ cubitorum triginta sex, quas laudat Plinius." Brucker.

Dicæologus closes this part of the dialogue by presenting contrasted pictures of the physical, moral, and intellectual effects of the two opposite systems. He does this in such a way as to satirize the public and private vices of the Athenian people. The Antimachus mentioned in line 1022 was a person often held up to contempt by the comic writers for his dissoluteness and unnatural vices.

1035. *γέλωτ' ὀφλήσεις, incur laughter, become an object of ridicule.*

1051. *Ἡράκλεια λουτρά;* A scholiast upon these words thus discourses: — "Ibycus says, that Vulcan made a gift to Hercules of a bath of warm water, from which some affirm that warm baths are called Herculean; but others say that Athena sent up warm baths for Hercules when fatigued with his toils; Peisander, for example, writes, 'And the blue-eyed Athena made for him, at Thermopylæ, a warm bath, on the shore of the sea.'" Brunck says, — "Aquas natura calidas, *θερμῶν ἄτεχνα ῥεύματα, Herculis balnea* vocabant." The hot springs of Thermopylæ still serve the weary traveller, to refresh him after a hard days' ride, on a Thessalian steed, over the mountains. They are put also to

Digitized by Google

a very practical use by the present proprietor — they turn a corn-mill night and day, grinding for the inhabitants of many neighboring villages.

1063. Ὁ .... μάχαιραν, *Peleus, on this account received the sword.* The allusion is to a story of Peleus, according to which Hippolyta, the wife of Acastus, king of Iolcos, in Thessaly, fell in love with him, and, meeting with the same sort of treatment that Potiphar's wife received from Joseph, had recourse to similar means of vengeance. Acastus caused him to be carried to a solitary spot, stripped off his arms, and then exposed to wild beasts. And when he was on the point of being torn in pieces, the gods sent Hermes to him with a sword of Hephæstean workmanship, by means of which he escaped the danger.

1065, 1066. Ὑπέρβολος .... μάχαιραν, *But Hyperbolus, he of the lamps, got by his villany many a talent* (literally, *more than many talents*), *but not a sword, no, by Zeus, O, no!* Hyperbolus was a lamp-maker, who acquired wealth, and was accused of cheating his customers in the materials of his lamps. He became a noted demagogue.

1070. κρόνιππος, "*a prodigious old dolt.*" It is by a similar use of the word ἵππος in addition that we get a sense to such expressions as the following in the Aristophanic writings. Pac. 180, ἱπποκάνθαρος. Ran. 820, ῥήμαθ' ἱπποβάμονα." Mitchell. Compare the English, "a horse-laugh."

1073. κοττάβων. The cottabus was a social game introduced from Sicily into Greece. In its simplest form, one of the company threw from a goblet a certain quantity of pure wine into a metal basin, so as not to spill any of it, thinking of or pronouncing the name of his mistress in the mean time, drawing conclusions with regard to the feelings of the object of his love from the sound with which the liquid struck against the metal basin. Another form of the cottabus is described by Athenæus. Small empty bowls

Digitized by Google

were set in a basin of water, and the person who sunk the greatest number by throwing wine from his goblet, obtained the prize. A third form is described by Suidas. A piece of wood was set in the ground, and another laid horizontally across it, with two dishes hanging from each end; under each dish a vessel of water was placed, and in each of these a gilt brazen statue called *μάνης*. Those who were playing the game endeavored to throw wine from a goblet into one of the dishes, so that it might fall upon the head of the statue under the water. He who spilled the least wine gained the victory, and thus knew that he was beloved by his mistress. A fourth kind is described by Pollux, the scholiast on Aristophanes, and Athenæus. The *μάνης* was placed upon a pillar like a candelabrum, and the dish hanging over it must, by means of wine projected from the goblet, be thrown upon it, and thence fall into a basin filled with water, which from this fall gave forth a sound; and he who produced the clearest ring was the victor, and received prizes consisting of eggs, cakes, and sweetmeats. The chief object to be accomplished in all the various modifications of the cottabus was to throw the wine out of the goblet in such a manner that it should remain together and nothing be spilled, and that it should produce the purest and strongest possible sound in the place where it was thrown. In Sicily the popularity of this game was so great, that houses were built for the special purpose of playing the cottabus in them. See Dictionary of Greek and Roman Antiquities, p. 295.

1081. *ἥττων*, literally, *less than*, that is, *under the influence of*, or *overcome by*.

1083. *Τί . . . . τιλθῇ;* This refers to the punishment inflicted on adulterers, which is thus described by the scholiast: — "*ῥαφανῖδας λεμβάνοντες καθίεσαν εἰς τοὺς πρωκτοὺς τούτων, καὶ παρατίλλοντες αὐτούς, τέφραν θερμὴν ἐπέπασσον· βασάνους ἱκανὰς ἐργαζόμενοι.*"

Digitized by Google

1084. *Ἕξει τίνα γνώμην λέγειν, What philosophical idea will he have to prove?*

1089. *Συνηγοροῦσιν ἐκ τίνων; From whom do the councillors come?* And so the questions which follow. For an account of the public *συνήγοροι*, see Schömann on the Assemblies of the Athenians, pp. 204, 245.

1097. *Καὶ δὴ σκοπῶ, Well, then, I'm looking.* Dicæologus looks round upon the spectators, and recognizes first one rake and then another, until, giving up the contest in despair, he confesses himself conquered, strips off his *himation*, throws it over among the stronger party, and deserts to their side.

1108. *ἐπὶ μὲν θάτερα, on one side.*

1109. *Οἷαν δικιδίοις*, supply *στόμωσον τὴν γνάθον, Sharpen his jaw for small suits.* — *τὴν δ' ἑτέραν αὐτοῦ γνάθον, and his other jaw*, instead of the jaw on the other side.

1113. *Χωρεῖτέ νυν.* This is addressed by the Chorus to Strepsiades and Phidippides. As they go off, the Chorus address the warning words *Οἶμαι δέ*, &c., to Strepsiades. By some editors, as Brunck and Bothe, these words are assigned to Strepsiades. But Bekker, Hermann, Schütz, Dindorf, and Mitchell give them as in the text. The lines which follow form another parabasis, or address to the spectators, expressing the views of the poet.

1115. *Τοὺς κριτάς, The judges*, that is, the persons appointed by the archon to act as judges in the theatrical contests. See Theatre of the Greeks, pp. 107, 108.

1116. *ἐκ τῶν δικαίων, justly;* a frequent construction of the genitive of an adjective with the preposition *ἐκ* in the sense of an adverb.

1120. *ἐπομβρίαν, too much rain.*

1123. *ἐκ τοῦ χωρίου, from his farm;* as we say in English, *his place*, meaning his estate in the country, his farm.

1125. *σφενδόναις*, literally, *slings*, used metaphorically for *hail.*

Digitized by Google

1126. *πλινθεύοντ', making brick.*

1128. *τῶν ξυγγενῶν*, supply *τις*.

1129. *Ὕσομεν τὴν νύκτα πᾶσαν, We will rain the whole night.* The poet alludes to the hymeneal procession which accompanied the bride to her husband's house by torch-light. A continued rain all night would be a serious misfortune on such an occasion. In the second volume of St. John's Manners and Customs of Ancient Greece (Chap. I.) there is a minute and graphic account of the marriage ceremonies. After describing the preliminary rites, he proceeds: — "The performance of rites so numerous generally consumed the whole day, so that the shades of evening were falling before the bride should be conducted to her future home. This hour, indeed, according to some, was chosen to conceal the blushes of the youthful wife. And now commenced the secular portion of the ceremony. Numerous attendants, bearing lighted torches, ran in front of the procession, while bands of merry youths, dancing, singing, or playing on musical instruments, surrounded the nuptial car. . . . . The celebration of nuptial rites generally puts people in good temper, at least for the first day; and new-married women at Athens stood in full need of all they could muster to assist them through the crowd of ceremonies which beset the entrances to the houses of their husbands. Symbols of domestic labors, pestles, sieves, and so on, met the young wife's eye on all sides. She herself, in all her pomp of dress, bore in her hands an earthen barley parcher. But, to comfort her, very nice cakes of sesamum, with wine, and fruit, and other dainties innumerable, accompanied by gleeful and welcoming faces, appeared in the background, beyond the sieves and pestles. The hymeneal lay, with sundry other songs, all redolent of joy and youth, resounded through halls now her own. Mirth and delight ushered her into the banqueting-room, where appeared a boy, covered with thorn-branches and oaken

Digitized by Google

boughs laden with acorns, who, when the epithalamium chanters had ceased, recited an ancient hymn, beginning with the words, — 'I have escaped the worse and found the better.' "

1129, 1130. *ὥστ' ἴσως βουλήσεται κἂν ἐν Αἰγύπτῳ τυχεῖν, κ. τ. λ.* For translation see note in the Appendix. Several learned reasons have been assigned for the poet's choosing Egypt of all places in the world. One critic thinks it was because it never rained there; another, because the Egyptians were noted rogues, and to be in Egypt would be like falling into a robber's den. But it was evidently a mere proverbial expression, equivalent to "I would see myself at the world's end before I would do it." Bothe gives, as a German equivalent, "Da möcht' er sich lieber an den Blocksberg wünschen, — He would sooner wish himself on the top of the Blocksberg."

1131, seqq. Strepsiades reappears, counting off the days with great anxiety. The reader must bear in mind, that the Attic month was divided into three decades, and that the days of the last decade were reckoned backward; so that the *δευτέρα* was the last day but one of the month, and was called *δευτέρα φθίνοντος*. The *ἕνη τε καὶ νέα* was a name given by Solon to the last day of the month, because "during part of the day the moon was old, and for the remaining part new."

1136. *Θεός μοι πρυτανεῖ*. This expression was equivalent to commencing a suit. It arose from a legal usage, thus explained by Boeckh: — "The Prytaneia both parties were required to deposit with the court previous to the commencement of a suit, like the Sacramentum among the Romans, unless the subject came within the province of a diætetes; if the plaintiff neglected this, the officers who introduced the cause quashed the suit; he who lost his cause paid both the Prytaneia; that is, his own were forfeited, and he repaid the sum deposited by the winning party. The amount was accurately fixed, according to the

Digitized by Google

standard of the pecuniary interests involved in the cause: in suits for sums of from one hundred to one thousand drachmas, each party had to deposit three; in suits involving sums from one thousand to ten thousand drachmas, the sum to be deposited was thirty drachmas; in greater sums, probably in the same proportion." — Boeckh, Die Staatshaushaltung der Athener, Vol. I., pp. 369, 370; English translation, p. 345, seqq.

1146. *τουτονὶ πρῶτον λαβέ, take this first;* that is, this bag of meal, which Strepsiades has brought for Socrates, according to his promise. See *ante*, 668, 669.

1147. *Κρὴ . . . . διδάσκαλον, To pay some compliment to the master.*

1149. *ὃν . . . . εἰσήγαγες, which you just now brought forward,* and meaning the *ἄδικος λόγος*; but, according to some, it refers to the son, *whom you lately led into* the phrontistery. The former is probably the true meaning.

1154–1156. *Βοάσομαί . . . . τόκων.* Strepsiades, overjoyed by the assurance of his son's successful studies, breaks out in a rapturous strain of defiance to his creditors. *ὀβολοστάται, obol-weighers,* low, petty usurers. *τἀρχαῖα, principal,* or *capital. τόκοι τόκων, interest upon interest,* i. e. *compound interest.*

1167. *Ὅδ' ἐκεῖνος ἀνήρ, Here's your man.* "The door of the school opens, and Phidippides returns to the stage, a singular mixture of phrontist and sophist. As the first, he is of course deadly pale, and his nose seems formed for no other purpose but to hang all the world upon it, except Socrates and Chærephon; but the sharp features, the keen and cunning eye, the contemptuous smile that plays about the lips, and, above all, the bold, unabashed front, belong to the sophistic and predominant part of him. The embraces and other ebullitions of parental joy he receives as a philosopher should, with the utmost coolness and indifference." Mitchell.

Digitized by Google

1172. *ἰδεῖν.* For the construction of this infinitive, see Matt. Gr. Gr., § 535; Soph. Gr. Gr., § 222, 6.

1172, 1173. *ἐξαρνητικὸς κἀντιλογικός.* In illustration of these words, Mitchell aptly quotes from Ben Jonson:—

> "Men of that large profession that can speak
> To every cause, and things mere contraries,
> Till they are hoarse again, yet all be law!
> That with most quick agility can turn
> And re-turn; can make knots and then undo them;
> Give forked counsel, take provoking gold
> On either side and put it up."

1174. *τὸ τί λέγεις σύ;* The Athenians were noted and satirized for their inquisitive, prying disposition. Demosthenes was very severe upon this weakness, and here Aristophanes calls the "*τί λέγεις σύ;*" *what have you to say?* or, *what news?* something native to the place, *ἐπιχώριον.* Or, according to another explanation, the "*τί λέγεις σύ;*" refers to their affected way of asking questions, from a sort of pretended deafness, like the English "what say?" and this the young man now has, as well as the true Attic look, *Ἀττικὸν βλέπος*, the impudent stare. In the succeeding dialogue, he puts his newly acquired faculties to immediate use, by quibbling upon the term, *the old and new day.*

1189. *κλῆσιν, the summons.* See *ante*, p. 153.

1191. *νουμηνίᾳ, on the new moon;* that is, the first day of the month.

1192. *Ἵνα . . . . προσέθηκεν; And why did he tack on the old day?*

1192–1195. *Ἵν' . . . . νουμηνίᾳ, That, my good Sir, the defendants, making their appearance one day earlier, might settle the matter of their own accord; if not, that they might be brought to the torture early in the morning of new-moon day;* that is, that the suit might be pressed harder.

1196, 1197. *Πῶς . . . . νέᾳ; Why, then, do not the magis-*

Digitized by Google

trates receive the deposits on the new moon, but on the last day of the month? that is, why do they receive them one day earlier than they are entitled to by the laws of Solon?

1198. Ὅπερ . . . παθεῖν, *They seem to me to have been affected as the public tasters are.* The προτένθαι were persons appointed to taste beforehand the meats that were used at feasts. See Athenæus, IV. 72; also St. John, Vol. II., p. 177, n. 2. Phidippides says that the magistrates took their fees a day earlier, that they might taste their money beforehand, as the προτένθαι tasted the meats.

1201–1203. Εὖ γ' . . . . νενησμένοι; Strepsiades is overjoyed at this specimen of his son's ingenuity in the cheating art, and, turning upon the audience, abuses them in good set terms for their stupidity. Ἡμέτερα κέρδη τῶν σοφῶν, for κέρδη ἡμῶν τῶν σοφῶν (Soph. Gr. Gr., § 156, b). ἀριθμός, *a mere number;* like Horace's "Nos numerus sumus." ἀμφορῆς νενησμένοι, *jars heaped up.* He compares the spectators, sitting on rows of seats rising one above another, to rows of vases in a potter's shop, arranged on successive lines of shelves.

1212. Ἀλλ' . . . . ἑστιᾶσαι. Strepsiades here leads his son away to a feast which he is about to give in honor of this great occasion. But Pasias, one of the usurers to whom Strepsiades is indebted, suddenly makes his appearance, talking the matter over with the person whom he has brought to witness the summons that he is going to serve upon his debtor. See *ante*, p. 156.

1215, 1216. ἀλλὰ . . . . πράγματα, *but it would have been better at once to lay all delicacy aside, than to have this trouble.* He means, that he regrets not having had the courage to refuse the money at first; for then he would nave been spared all the trouble and vexation that he is likely to incur by getting into a quarrel and going to law with his neighbor.

Digitized by Google

1220. *Ἀτὰρ . . . . καταισχυνῶ, But I will never disgrace my country;* that is, I will never, by relaxing one iota of my legal rights, discredit my birth, as a true citizen of Athens, that most litigious city. So he proceeds to serve the notice upon Strepsiades, and is encountered at once by the demurrer which the young sophist has previously suggested.

1235. *Κἂν . . . . τριώβολον, I would e'en pay down three oboli more to swear.*

1237. *Ἁλσὶν . . . . οὗτοσί, This fellow would be benefited, if he were to be rubbed over with salt.* He pretends to think the usurer out of his wits; rubbing with salt being, according to a scholiast, the treatment to which the insane were subjected.

1238. *Ἓξ . . . . χωρήσεται, He will hold six choës.* The *choüs* was an Attic measure of liquids, holding between five and six pints. He is speaking derisively, as if he were examining a goblet or amphora.

1239, 1240. *Οὔ . . . . καταπροΐξει, By great Zeus and the other gods, you shall not abuse me with impunity.*

1241. *Καὶ . . . . εἰδόσιν, And to the knowing ones, Zeus, sworn by, is ridiculous.*

1246. *Τί . . . . δράσειν;* This is addressed to the witness whom the usurer has brought with him. Strepsiades, in the mean time, has left the stage. In a few moments he reappears with a *κάρδοπος*, and plies his creditor with some of the philosophical and grammatical questions that he has himself learned.

1252. *Οὔχ, ὅσον γέ μ' εἰδέναι, No, not as I know of.* For the construction, see Matt. Gr. Gr., § 545; Soph. Gr. Gr., § 223, 2.

1253, 1254. *Οὔκουν . . . . θύρας; Will you not be off, about the quickest, from my door?* "Celeritatis notio augetur additis verbis *ἀνύσας τι θᾶσσον*." Dindorf.

Digitized by Google

1257, 1258. *Καίτοι . . . . κάρδοπον, And yet I don't want you to suffer this, merely because you were fool enough to call a cardopos, τὴν κάρδοπον.*

1259. *Ἰώ.* Another creditor, Amynias, arrives, and just at this moment his chariot breaks down, and loud cries are heard.

1261. *Τῶν . . . . ἐφθέγξατο; It was not one of the dæmons of Carcinus that shouted, was it?* Carcinus was accustomed to introduce heroes or demigods in his tragedies, making bitter lamentations. These characters were sustained by the sons of the tragedian.

1264, 1265. *Ὦ σκληρὲ . . . . ἀπώλεσας.* These exclamations of Amynias are quotations from some one of the plays of Carcinus or his son Xenocles. Mitchell observes, acutely, — "When we recollect that the Attic theatre was opened only at distant intervals, but that the whole day was devoted to the drama, tragedies and comedies succeeding each other, it seems not improbable that the comic poets would often keep an eye upon their brethren of the buskin, to see whether something might not occur which might be put to instant use, in the shape of parody or travesty. In the present instance, for example, why may not Amynias's accident be a parody on a similar one which some hero or god had suffered in a tragedy of Xenocles (son of Carcinus), the quotations here put into the mouth of Amynias being the same which, not many hours before, had come upon the ears of the audience in the deep tones of tragedy?"

1266. *Τί . . . . κακόν; What harm has Tlepolemus done you?* The words quoted in the preceding line may have been uttered by the tragic character, Tlepolemus, son of Heracles; or the allusion may be, as Mitchell supposes, to the story of Tlepolemus having accidentally killed his father's uncle, Licymnius (son of Electryon and brother of Alcmene), intending only to beat the slave by whom Licymnius was attended. See Il. II. 653 – 670 (especially 662, 663).

Digitized by Google

1269. *καὶ κακῶς πεπραγότι, especially as I have been so unlucky.*

1271. *Κακῶς . . . . δοκεῖς, You were really unlucky, as I think;* that is, when you lent my son the money; for you never will get back an obol.

1272. *Ἵππους ἐλαύνων.* This again is a parody from some tragic scene.

1273. *ἀπ' ὄνου καταπεσῶν;* A proverbial expression, applied to persons who do any thing inconsiderately. There is also a play upon the similarity of *ἀπ' ὄνου* and *ἀπὸ νοῦ.*

The scene that now ensues is one of the most humorous in the play. The ingenious argument of Strepsiades against usury has been, in substance, frequently and very gravely urged in modern times.

1298. *οὐκ ἐλᾷς, ὦ σαμφόρα;* Strepsiades pricks him with the goad, and addresses him as if he were a horse. *σαμφόρα*, the horse so called from the brand.

1300. *τὸν σειραφόρον, the rein-horse,* the horse that was not in the collar under the yoke.

1301, 1302. *ἔμελλον . . . . ξυνωρίσιν, I thought I should start you with your wheels and span.* For the use of *μέλλω* with the fut. inf., see Matt. Gr. Gr., § 498, d. Schütz thinks the expression refers to the wheels and chariot which were the occasion of the debt to Amynias; "id vero comice sic effertur, quasi Amynias tanquam equus *σειραφόρος* ipse cur rui alligatus esset." But the phrase is probably only a cant expression, like one frequently used by political newspaper editors, when they speak, in their slang, of an opponent being beaten, *horse, foot, and dragoons.*

1304. [*ἐρασθείς*, the MSS. reading in this verse does not agree with *ἐζήτει* in the antistrophe, and is probably corrupt. The common emendation *ἐξαρθείς* means *elated, puffed up.*]

1320. *Ἴσως . . . . εἶναι, Perhaps, perhaps he will wish that his son were dumb.* That is, he will be likely to receive such treatment at the hands of his scapegrace son, that he

Digitized by Google

would rather have him dumb than gifted with such eloquence. No sooner is the prediction uttered than it is fulfilled. Loud cries are heard from Strepsiades, calling upon his neighbors for help against his son, who has been giving him a beating. Not only so, but the young reprobate very coolly admitting the fact, turns his newly acquired logical powers to use in defence of the act. Thus Strepsiades begins to reap the fruits of his dishonest schemes.

1323. *πάσῃ τέχνῃ, by all means, with all your power.*

1324. *Οἴμοι . . . . γνάθου, O dear, poor wretch that I am! O my head and my jaw!* Genitive of exclamation. See Soph. Gr. Gr. § 194, 2.

1333. *Καὶ . . . . δίκῃ; And how can it be just to beat a father?*

1338–1341. *Ἐδιδαξάμην . . . . υἱέων.* Hermann supposes *ἂν* to be understood after *ἐδιδαξάμην*; but this would change the whole meaning of the passage. He does not mean to say, *I would have had you taught*, etc., but, *Sure enough, I have had you taught the art of opposing justice, if you are going to persuade me that it is right and just for a father to be beaten by his sons;* you have learned the art with a vengeance, if this is the way you are going to apply it.

1347. *εἰ μή τῳ πεποίθειν, had he not had something to rely upon.*

1352. *πάντως . . . . δράσεις.* The future used as an imperative, or in the sense of *you must do it, completely*, or *by all means.*

1356. [Simonides wrote an ode in honor of an Æginetan wrestler named *Krios*, which began, *Ἐπέξαθ' ὁ Κριὸς οὐκ ἀειχέως*, and described how Krios decked (or *combed*) himself for the contest. Strepsiades is made (by a change of *ἐπέξατο* to *ἐπίχθη*) to call this "The Shearing of the Ram." See Hdt. VI. 50, where an Æginetan Krios is mentioned.]

1357, 1358. *Ὁ δ' . . . . ἀλοῦσαν, But he said at once, that it was old-fashioned to play upon the lyre, and sing over the*

Digitized by Google

wine, like a woman grinding barley. A miller's song has been preserved by Plutarch. *Ἄλει, μύλα, ἄλει· καὶ γὰρ Πιττακὸς ἀλεῖ, μεγάλης Μιτυλήνης βασιλεύων.*

Grind, mill, grind,
For e'en Pittacus grinds,
Of great Mitylene the king.

1364. *ἀλλά, at least.* The sentence is elliptical. Supply *if he would sing nothing else.* See Kühner, § 322.

1371. [*Ὡς ἐκίνει.* This refers to the Æolus of Euripides, in which Macareus offers violence to his sister Canace. See Ovid, Trist. II. 384: —

Nobilis est Canace fratris amore sui.]

1375. *Ἔπος . . . . ἠρειδόμεσθ', Then we went at it, from word to word.*

1382, 1383. *Εἰ . . . . ἄρτον.* Old Strepsiades reverts to the care which he had taken of his ungrateful son in his infancy; when he could merely lisp, his father understood him and supplied his wants; when he said *βρῦν* (a Greek baby-work for drink), he gave it him; and when he said *μαμμᾶν, something to eat,* he gave him bread; and when other necessities of infantile nature were intimated, he would help the youngster through his trouble.

1395, 1396. *Τὸ . . . . ἐρεβίνθου, I would not give a chick-pea for the old man's skin.* Construction, gen. of price.

1399–1405. *Ὡς . . . . κολάζειν.* The young sophist is in an ecstacy with his newly acquired powers. He cannot help comparing his present intellectual state with his former dulness and stupidity: once, when horses were his passion, he could not put three words together without blundering; but now his intellects have attained to such a marvellous growth, that he can prove it just to thrash his father; — a whimsical result of the new education.

1406, 1407. *Ἱππευε . . . . ἐπιτριβῆναι.* Strepsiades gives up in despair. He would rather come down with the mone-

Digitized by Google

for a chariot and four, than be thus beaten within an inch of his life.

1408, 1409. *Ἐκεῖσε . . . . ἔτυπτες;* Phidippides, however, is not to be cheated out of his argument. He is determined to prove his point; and he does it by a most ingenious piece of logic.

1415. [This verse is a parody of Eur. Alcest. 691 (whence the iambic trimeter): —

Χαίρεις ὁρῶν φῶς, πατέρα οὐ χαίρειν δοκεῖς;]

1423, 1424. *Ἧττον . . . . ἀντιτύπτειν;* Since the maker of this law was but a man like you and me, *why should n't I, too, get a new law made for the future, — a law in favor of sons, — that they may thrash their fathers in turn.*

1429. *πλὴν . . . . γράφουσιν; except that they don't make popular decrees.* The *ψήφισμα* was a vote, or decree, passed by the people in the *ἐκκλησία.* The individual who proposed the *ψήφισμα* was said *γράφειν*, literally, *to write it*, that is, to bring it forward in regular form, ready drawn.

1431. *κἀπὶ . . . . καθεύδεις; and go to roost at night?*

1434. *δίκαιός εἰμ' ἐγώ, I have a right.* For the personal construction of *δίκαιος*, see Kühner, Gr. Gr. § 306, R. 6, 7.

1436. *Μάτην . . . . τεθνήξεις, I shall have had my floggings for nothing, and you will have died grinning at me.*

1437. *δίκαια.* Strepsiades is now thoroughly convinced of his error, and admits the justice of his punishment; but still the son persists in carrying out, to a more monstrous length, the new principles and views of duty which he has acquired under the Socratic instruction.

1440. *Σκέψαι . . . . γνώμην, Consider still another philosophical idea.* Phidippides is mimicking the philosophical cant that he has before heard his father using. — *Ἀπὸ γὰρ ὀλοῦμαι,* I will not; *for I shall die if I hear another.* *γάρ* often implies a whole clause; sometimes an answer to a question, sometimes an explanatory remark. Mitchell thinks the meaning here is, *It will be death to me, if I*

Digitized by Google

do not consider his new γνώμη. But the reverse is more likely to be the true meaning, — *It will be the ruin of me,* if I *do* consider the new idea.

1441. *Καὶ . . . . πέπονθας, And yet perhaps you will not be troubled* (that is, when you have heard my new idea) *by having suffered what you have heretofore endured.* The sentence is equivocal. It may mean either, *The new notion will be so pleasing to you, that you will forget all your present troubles;* or, *It will be so much worse than any thing you have had before, that your present troubles will seem as nothing in the comparison.* Strepsiades takes it in the former sense; and so did the French lady who remarks upon the proposition, — "Cela est plaisant. Il y a aujourdhui bien des maris, qui se consoleroient d'être battus, si leurs femmes étoient battues."

The dialogue that follows is supposed to be aimed at Euripides, in several of whose plays sentiments of irreverence towards mothers were introduced, besides wholesale denunciations of all the sex. Strepsiades has still sense enough left to be shocked by his son's impiety towards his mother; in fact, this last extreme of sophistic wickedness is all that was wanting to work a complete moral cure in the old man.

1450. *βάραθρον.* This was properly the pit into which the bodies of executed criminals were thrown.

1457. *ἐπῄρεττε, instigated.*

1464–1471. In the ensuing dialogue between the father and son, Phidippides retorts, with considerable effect, the language that Strepsiades had used early in the play.

1473. *Διὰ τουτονὶ τὸν Δῖνον, On account of this Dinos,* this stupid Dinos, as Kock interprets it, which Socrates has put into my head.

1475. *Ἐνταῦθα . . . . φληνάφα, Be mad and play the fool for yourself.* Uttering these words, Phidippides leaves the scene.

Digitized by Google

1476, seqq. The old man, being left alone, exclaims upon his folly in giving up the gods for Socrates. Then, addressing himself to Hermes, asks his pardon and counsel how he shall punish these audacious sophists; *εἶτ' .... γραψάμενος, whether I shall prosecute them, bringing an action.* These are legal terms. See Demosthenes de Corona, passim.

1483. *Ὀρθῶς .... δικορράφειν, You advise me rightly, not consenting that I should get entangled in a lawsuit,*—addressed to Hermes again, whom he affects to be listening to, and to follow his advice. He calls his servant Xanthias to bring a pickaxe, and climb upon the roof of the phrontistery, and knock it in about their ears. Then, taking a lighted torch, he mounts a ladder, and sets fire to the building. The disciples are smoked out; and at last Socrates and Chærephon come forth themselves to see what is the matter. They find Strepsiades at work on the roof.

1496. *Διαλεπτολογοῦμαι .... οἰκίας, I'm chopping logic with the rafters of the house.*

1503. *Ἀεροβατῶ. .... ἥλιον.* Strepsiades is mimicking and repeating the speech which Socrates made to him, on his first introduction to the phrontistery, when the philosopher was suspended in the basket, prosecuting his lofty researches.

1506. *Τί γὰρ μαθόντ'.* Addressed to Socrates and Chærephon. For the idiom, see *ante*, note to l. 402.

1510. *μετρίως, enough.*

Digitized by Google

APPENDIX TO THE NOTES.

[The following references are to Goodwin's "Syntax of the Moods and Tenses of the Greek Verb," published in Cambridge, in 1865.]

Verse 5. οὐκ ἂν πρὸ τοῦ. § 42, 3, N. 2.
6. ἀπόλοιο. § 82.
11. ῥέγκωμεν. § 85.
21. φέρ' ἴδω. § 85, N. 1.
24. ἐξεκόπη. § 83, 1.
35. ἐνεχυράσασθαι. § 23, 2.
38. καταδαρθεῖν. § 23, 1. (Cf. § 15, 2, N. 1.)
41. ὤφελ' ἀπολέσθαι. § 83, 2. (Cf. § 49, 2, N. 3, *b*.)
55. ἔφασκον ἄν. § 30, 2. (Cf. § 37, 3, N.)
63. προσετίθει. § 11, N. 2. So with 'τιθέμην, vs. 65. (Cf. ἐθέμεθα, vs. 67.)
77. § 50, 1.
79. § 52, 2.
86. εἴπερ φιλεῖς. § 49, 1.
87. πίθωμαι. § 88.
89. ἂν (ἃ ἂν) παραινέσω. § 61, 3.
98. ἤν τις διδῷ. § 51.
105. μηδὲν εἴπῃς. § 86. (See vs. 1478.)
106. § 49, 1.
108. οὐκ ἄν, εἰ δοίης. § 42, 3, N. 2; and § 50, 2.
116–118. ἢν μάθῃς, οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολόν. § 54, 1 (*b*); § 42, 3.
119. οὐκ ἂν πιθοίμην. § 52, 2.
120. διακεκναισμένος (= εἰ διακεκναισμένος εἴην). § 109, 6; § 52, 1. (See vss. 689, 792, 1237, 1383.)

Digitized by Google

125. *εἴσειμι.* § 10, 1, N. 6.
142. *ἥκω.* § 10, 1, N. 4.
145. *ἄλλοιτο.* § 70, 2.
174. *ἥσθην.* § 19, N. 5. (See vs. 1240.)
176. *εἶεν, well;* properly a wish. § 82.
181. *ἀνύσας.* § 109, N. 8. (See vss. 506, 635, 1253.)
208. *ἐπεί.* §§ 80; 81, 1.
216. *ἀπαγαγεῖν.* § 23, 1; § 91.
217. *οἰμώξεσθ'.* § 25, 1, N. 5. (See vss. 811, 1352, 1499.)
229. *εἰ μὴ* (sc. *ἐξεῦρον*). § 52, 1. For *κρεμάσας* and *καταμίξας*, see § 109, 2.
231, 232. § 49, 2; and Remark (*b*).
242. *ἔλαθες γενόμενος.* § 112, 2. For the *Aor.* Part. see § 24, N. 1. (See vs. 1079.)
245. *ὄντιν' ἂν πράττῃ.* § 61, 3.
246. *καταθήσειν.* § 27, N. 1.
257. *ὅπως μὴ θύσετε* (sc. *σκοπεῖτε*). § 45, N. 7. (See vss. 489 824, 882, 1177, 1464.)
267. *πρὶν ἄν.* § 67.
268. *τὸ ἐμὲ ἐλθεῖν.* § 104; Appendix II. (See vs. 819.)
296. *οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἅπερ οἱ τρυγοδαίμονες οὗτοι.* See § 89, 2, with Notes and Remarks. [There is no good reason for emending the MSS. readings here to *σκώψει* and *ποιήσεις*. The analogy of the common form *μὴ σκώψῃς* would make *οὐ μὴ σκώψῃς* as natural as *οὐ μὴ σκώψει.*]
301. *ὀψόμεναι.* § 109, 5.
322. *ὥστε.* § 65, 3.
340. *τί παθοῦσαι.* § 109, N. 7 (*b*). (See vss. 402, 1506.)
345. *ἅττ' ἂν ἔρωμαι.* § 61, 3.
350. *ᾔκασαν.* § 30, 1. (See vs. 352.)
351. *ἦν κατίδωσι.* § 51.
352. *ἐγένοντο.* See vs. 350.
367. *οὐ μὴ ληρήσῃς.* (A prohibition.) § 89, 2. (See vss. 296, 505.)
371. *χρῆν ὕειν.* § 49, 2, N. 3 (*a*). A protasis is implied *if it could do so.*
376. *ὅταν.* § 62.
402. *τί μαθών;* § 109, N. 7 (*b*). (See vss. 340, 1506.)
425. *οὐδ' ἂν ἀπαντῶν.* § 42, 3, N. 1. Ἄν, like *οὐδ'*, belongs to *διελεχθείην*: *ἀπαντῶν* being the protasis: § 109, 6; § 52, 1

Digitized by Google

426. § 42, 4.
427. ὅ τι δρῶμεν. § 71. ὡς. § 81, 1.
430. λέγειν. § 93, 2.
434. ὅσα with Infinitive. § 93, 1, N. 1.
439. ὅ τι βούλονται (= εἴ τι βούλονται). § 61, 1.
441. τύπτειν, κ. τ. λ. § 97.
443. εἴπερ διαφευξοῦμαι. § 50, 1, N. 1. So in vs. 452, εἴ με κα-λοῦσι (Fut.).
466. ὥστε. § 98, 1.
484, 485. § 51.
486. λέγειν. § 91.
489. ὅπως. See vs. 257. ὅταν. § 61, 3.
494. ἤν τις τύπτῃ. § 51.
499. φωράσων. § 109, 5.
505. οὐ μή. § 89, 2, N. 1. (See vss. 296, 367.)
506. ἀνύσας. § 109, N. 8. (See vs. 181.)
509. For another explanation of ἔχων, see § 109, N. 8; and Liddell and Scott, s. v. ἔχω.
512. γένοιτο. § 82.
520. νικήσαιμι, νομιζοίμην. § 82; and Rem. before § 12. οὕτως. § 82, N. 4.
535. ἤν ἐπιτύχῃ, an elliptical protasis. § 53, N. 2.
560. ὅστις γελᾷ (= εἴ τις γελᾷ). § 61, 1.
579. ἤν ᾖ, *if there is ever*, &c. § 51.
586. οὐ φανεῖν, κ. τ. λ. § 74, 1 (third example from the end).
589. § 74, 1 (first examples).
614. μὴ πρίῃ. § 86.
618. ἡνίκ' ἄν. § 62.
631. πρὶν μαθεῖν. § 106; § 67.
635. ἀνύσας. See vs. 181.
668. ὥστε. § 65, 3.
680. ἤν ἄν. § 52, 2.
689. ἐντυχών (= εἰ ἐντύχοις). § 109, 6; § 52, 1. (See vss. 120, 792, 1237, 1383.)
694. τί δρῶ; § 88.
702. ὅταν πέσῃς. § 62.
716. μὴ ἄλγει. § 86.
725. εἰ. § 68, 3.
727, 728. § 114, 1 and 2.
729. τίς ἂν ἐπιβάλοι. § 82, N. 5.

Digitized by Google

739. ὅπως ἄν. § 44, 1, N. 2. (See vss. 938, 1461.) On the other hand, in vs. 759, ὅπως is an indirect interrogative, and ἄν belongs to ἀφανίσειας. (So in vs. 776.)
760. ζητητέον. § 114, 2.
769. τί δῆτ' ἄν (sc. γένοιτο). § 53, N. 3.
770. ὁπότε γράφοιτο, depending on εἰ ἐκτήξαιμι. § 64, 1.
776. ὅπως. See vs. 759.
783. οὐκ ἂν διδαξαίμην. § 52, 2, Note.
792. μὴ μαθών (= ἐὰν μὴ μάθω). § 52, 1. (See vss. 120, 689.)
798. τί πάθω; § 88, N. 2. (Cf. § 109, N. 7, *b*.)
808. ὅσ' ἂν κελεύῃς. § 61, 3.
811. ἀπολάψεις. § 25, 1, N. 5. (See vs. 1352.)
819. τὸ Δία νομίζειν. § 104. (See vs. 268.)
823. μαθών. § 109, 6. (See vs. 689.)
824. ὅπως μὴ διδάξῃς. § 45, N. 7. (See vs. 257.)
829. ἔχον. § 113; § 73, 2.
837. λουσόμενος. § 109, 5.
838. ὥσπερ τεθνηῶτος (i. e. ὥσπερ ἐποίεις ἄν, εἰ τεθνηὼς ἦν). § 103, N. 3 (*b*).
840. § 42, 3.
844–846. δράσω, ἕλω, φράσω. § 88.
854, 855. § 30, 2; § 62, Rem.
870. § 50, 2.
882. ὅπως μαθήσεται. § 45, N. 7. (See vs. 257.)
887. ὅπως δυνήσεται. § 45. Μέμνησο is used like ἐπιμελοῦ. (See vs. 1107.)
895. ποιῶν. § 109, 2.
912. πάττων. § 73, 2.
938. ὅπως ἄν. § 44, 1, N. 2. (See vss. 739, 1461.)
942. ὧν ἂν λέξῃ. § 61, 3.
965. εἰ κατανίφοι. § 51. (So in vs. 970.)
974. ὅπως δείξειαν. § 44, 1; § 21, 1.
987. ἐντετυλίχθαι. § 18, 3, Note.
1000. εἰ πείσει. § 50, 1, N. 1.
1009. ἀγὼ φράζω. § 59.
1035. εἴπερ ὑπερβαλεῖ. § 49, 1, N. 3.
1049. πονῆσαι. § 23, 2.
1056, 1057. § 49, 2, Rem. (*b*).
1067. σωφρονεῖν. § 94.

Digitized by Google

1079. ἣν τύχῃς ἁλούς. § 112, 2. For the *Aor.* Part. see § 24, N. 1. (See vs. 242.)
1106. διδάσκω. § 88.
1107. μέμνησο ὅπως. See vs. 887.
1125. ἀποκεκόψονται. § 29, N. 2.
1129, 1130. βουλήσεται κἂν ἐν Αἰγύπτῳ τυχεῖν ὤν, κ. τ. λ. The idea is, *so that* (*in view of these threats*) *he will sooner wish that he might by some chance find himself in Egypt than* (*wish*) *to judge unfairly.* The Infinitive with ἄν seems here to be used after βούλομαι, like the Future Infinitive after that and similar verbs (G. § 27, N. 2), as a sort of indirect expression of the substance of the wish itself, which in the direct discourse would be, τύχοιμι ἂν ὢν ἐν Αἰγύπτῳ, *I would find myself in Egypt* (*if I could*). Compare ἐβούλοντο προτιμωρήσεσθαι, THUC. VI. 57.
1141. δικάσεσθαι (Cod. Paris. 2712). Vulg. δικάσασθαι: see § 23, 2, N. 3.
1151. § 63, 4 (*a*); § 54, 1 (*a*).
1157. § 52, 2.
1172. ἰδεῖν. § 93, 2, N. 3.
1177. ὅπως σώσεις. § 45, N. 7. (See vs. 257.)
1183. εἰ μὴ γένοιτ' ἄν. § 50, 2, N. 2.
1211. ἡνίκ' ἄν. § 61, 3 (or § 62).
1227. ἀποδώσειν. § 73, 1; § 27
1236. ἀπόλοιο. See vs. 6.
1237. διασμηχθείς. See vs. 120.
1240. ἥσθην. § 19, N. 5. (See vs. 174.)
1252. ὅσον γέ μ' εἰδέναι. § 100.
1253. ἀνύσας. See vs. 181.
1255. ζῴην. § 82.
1269. πεπραγότι. § 109, 4.
1277. προσκεκλῆσθαι. § 18, 3 (*a*).
1283. δίκαιος ἀπολαβεῖν. § 93, 1, N. 2. (See vs. 1434.)
1301. ἔμελλον κινήσειν. § 25, 2; with the notes.
1347. εἰ μή τῳ 'πεποίθειν. § 49, 2, Rem. (*b*).
1352. δράσεις. See vss. 217, 811.
1371. ἐκίνει. § 70, 2, N. 1 (*a*).
1377. ὅστις. § 59, N. 2
1378. τ' τ' εἴπω; § 88

Digitized by Google

1382. εἰ εἴποις. § 51, Rem. πιεῖν. § 97. ἂν ἐπέσχον. § 30, 2. (See vss. 55, 855.)

1383. αἰτήσαντος (= εἰ αἰτήσειας). § 52, 1. So, in vs. 1382, εἰπόντος σου might have been used for εἰ εἴποις. (See also § 42, 3.)

1395. λάβοιμεν ἄν. § 54, 1 (*a*).

1398. ὅπως δόξῃς. A pure final clause. § 44, 1.

1402. πρίν. § 106, N. 2.

1408. μέτειμι. § 10, 1, N. 6.

1425. πρίν. § 106.

1433. εἰ δὲ μή, *otherwise;* i. e. ἐὰν τύπτῃς. § 52, 1, N. 2.

1434. See vs. 1283.

1436. κεκλαύσεται. § 29.

1450. ἐμβαλεῖν. We might have had μὴ οὐκ ἐμβαλεῖν after οὐδὲν κωλύσει. § 95, 2, N. 1.

1459. ὅντιν' ἂν γνῶμεν. § 62.

1460. ἕως ἄν. § 66, 4 (example 1).

1461. ὅπως ἄν. § 44, 1, N. 2. (See vss. 739, 938.)

1463. § 49, 2, N. 3 (*a*).

1464. ὅπως ἀπολεῖς. § 45, N. 7. (See vs. 257.)

1478, 1479. θύμαινε, ἐπιτρίψῃς. § 86; and Rem. before § 12.

1489. ἕως ἄν. § 66, 2.

1499. ἀπολεῖς. § 25, 1, N. 5. (See vs. 217.)

1506. τί μαθόντες. See vss. 340, 402.

Digitized by Google

METRES.

Digitized by Google

Digitized by Google

METRES.

[The references in the following Table are to Munk's Metres of the Greeks and Romans, translated from the German by Beck and Felton.]

PROLOGUS, 1 – 274.

Lines 1 – 262. Iambic trimeter acatalectic, with comic license. See Munk, pp. 76, 162, 171, seqq.

263 – 274. Anapæstic tetrameter catalectic. Munk, p. 101.

CHORUS.

Strophe, 275 – 290 = Antistrophe, 299 – 313. Dactylic system. Munk, pp. 244 – 246.

1. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ M. p. 84.
2. ⊥ – ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – ⊥ – M. p. 87.
3. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ M. p. 86.
4. ⊥ – ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ *Ib.*
5. ⊥ ◡ ◡ ⊥ ◡ ◡ M. p. 83.
6. – ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ ◡ M. p. 86.
7. ⊥ – ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ *Ib.*
8. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ *Ib.*
9. ⊥ – ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ *Ib.*
10. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – M. p. 86 (5).
11. ⊥ ◡ ◡ ⊥ ◡ ⊥ ⊂ M. p. 90 (b).
12. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ M. p. 86.
13. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ *Ib.*
14. –, ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – Dactyl. trim. with anacrusis. M. p. 84.

Digitized by Google

291 – 297. Anapæstic tetrameter catalectic. M. p. 101
314 – 438. Anapæstic tetrameter catalectic. *Ib.*
439 – 456. Anapæstic system. M. p. 246, seqq.
457. ⊥ ◡ – ◡ ⊥ ◡ – ⏑ M. p. 65 (b).
458. ⊥ ◡ – ◡ ⊥ ◡ – ◡ ⊥ ◡ – M. p. 67 (c).
459. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – M. p. 86 (5).
460. ⊥ ◡ ⊥ ◡ ⊥ ⏑ Ithyphallic. M. p. 69 (3).
◡ ⊥ ◡ – M. p. 75 (2), (a).
–, ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ Dact. trim. cat. with anacrusis.
–, ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – || ⊥ ◡ – ⏑ M. p. 84 (3); p. 64 (a).
465, 466. ⊥ ◡ ◡ ⊥ ◡ ◡ || ⊥ ◡ – ◡ ◡ – M. p. 96 (c).
467, 468. ⊥ ◡ ◡ ⊥ – ◡ ◡ ◡ ⊥ ◡ ◡ || ⊥ ◡ ⊥ ◡ ⊥ ⏑ M. p. 83 (2) p. 96 (c).
470. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – M. p. 87 (6).
⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – || ⊥ ◡ – ⏑ M. p. 97 (3), (b).
475. ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ – ⊥ ◡ ◡ ⊥ ◡ ◡ ⊥ M. p. 87 (6).
476, 477. Anapæstic tetrameter catalectic. M. p. 101.
478 – 509. Iambic trimeter.

Parabasis, 510 – 626.

I. Κομμάτιον, 510 – 517. II. Παράβασις proper, 518 – 562. III. Μακρόν or πνῖγος, wanting. IV. Ὠιδή, 563 – 574. V. Ἐπίρρημα, 575 – 594. VI. Ἀντῳδή, 595 – 606. VII. Ἀντεπίρρημα, 607 – 626 See Munk, p. 336.

510. – ⏑ – – – ⊥ – – Anapæstic. M. p. 98, 100 (b).
511. – ⏑ – – M. p. 99 (a).
512. ⊥ ◡ ◡ – | ◡ ⊥ ◡ – M. p. 129, seqq.; p. 141 (2).
513. ⊥ ◡ ◡ – | ◡ ⊥ ⏑ *Ib.* *Ib.*
514. ⊥ ◡ ◡ – | ⊥ ◡ ◡ – *Ib.* *Ib.*
515. ◡ ⊥ ◡ – | ⊥ ◡ ◡ – *Ib.* *Ib.*
516. – ⊥ ◡ – | – ⊥ ◡ – M. p. 75 (b).
517. ⊥ ◡ ◡ – | ◡ ⊥ ⏑
518 – 562. Eupolidean metre, consisting of a double basis and a choriambus (i. e. a polyschematist Glyconic, M. p. 135), followed by a double basis and a cretic.
⏑ × ⏑ × | – ◡ ◡ – || ⏑ × ⏑ × | – ◡ ⏑ M. p. 140.

Digitized by Google

Strophe, 563 – 574 = Antistrophe, 595 – 606.

1, 2. – ⏑ ⏑ – | ⏑ – ⏑ – Choriamb. dimeter.
3. – ⏑ ⏑ – | ⏑ – ⏓ do. catal.
4. – ⏑ ⏑ – | ⏑ – ⏑ – | – ⏑ ⏑ – Chor. trim.
5. – ⏑ ⏑ – | ⏑ – ⏑ – | – ⏑ ⏑ – | ⏑ – ⏓
Chor. tetr. catal. *in amphibrachyn.*
6. – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – Dactyl. tetrameter.
7. – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – – – Dact. pentam.
8. – × – × ⏑ – | – ⏑ ⏑ – Polyschemat. Glyc. M. p. 135.
9. – – – – | – ⏑ ⏑ – do.
10. – ⏑ | – ⏑ ⏑ – | ⏑ – Glyconic. M. p. 134.
11. – – | – ⏑ ⏑ – | ⏓ Pherecratic. M. p. 132.

575 – 594, 607 – 626. Troch. tetr. catal. M. p. 68 (d).

627 – 699. Iambic trimeter.

Chorus.

Strophe, 700 – 705 = Antistrophe, 805 – 810.

1. – ⊥ ⏑ – | ⊥ ⏑ ⏑ – | ⊥ ⏑ ⏑ – | ⏑ – ⏓ M. p. 145 (4).
2. ⏑ ⊥ ⏑ – ⏓ M. p. 78 (3).
3. ⏑, ⊥ ⏑ ⏑ ⊥ ⏑ ⏑ || ⊥ ⏑ – M. p. 95 (b), with anacrusis.
4. ⏑ ⊥ ⏑ – ⏓ M. p. 78 (3).
5. ⏑ ⊥ ⏑ ⏓ | ⏓ ⊥ ⏑ – | ⊥ ⏑ ⏑ – | ⏑ ⊥ ⏑ – M. p. 145.

706. ⏑ ⊥ ⏑ – | ⏑ ⊥ ⏑ – M. p. 75 (b).
707. ⏑ ⊥ – | ⏑ ⊥ – M. pp. 125, 126.
709, 710. Iambic trimeter.
711 – 722. Anapæstic system.
723 – 803. Iambic trimeter.
811. ⊥ ⏑ ⏑ – | ⊥ ⏑ ⏑ – | ⊥ ⏑ ⏑ – M. p. 143 (3).
812. ⏓ ⊥ ⏑ – | – ⊥ ⏑ ⊥ | ⊥ ⏑ ⏑ – | ⏑ ⊥ ⏓ Choriambic tetrameter catal. *in amphibrachyn.* M. p. 145 (4).
814 – 888. Iambic trimeter.
889 – 948. Anapæstic system.

Digitized by Google

Chorus.

Strophe, 949 – 958 = Antistrophe, 1024 – 1033.

1. ⏑̄ ⏑́ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑ ⏑́ ⏑̄ M. p. 145 (4).
2. ⏑ ⏑́ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑ ⏑́ ⏑̄ M. p. 145 (4).
3. The metre is uncertain, as the text of this verse is corrupt in the Antistrophe, perhaps also in the Strophe.
4. ⏑́ ⏑ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑́ ⏑ ⏑ – M. p. 145 (4).
5. ⏑́ ⏑ ⏑ – | ⏑ ⏑́ ⏑ – | ⏑́ ⏑ ⏑ – | ⏑ ⏑́ ⏑̄ *Ib.*

957 – 1008. Anapæstic tetram. cat. M. p. 101 (d).
1009 – 1023. Anapæstic system.
1034 – 1084. Iambic tetram. cat. M. p. 78 (d).
1089 – 1104. Iambic system. M. pp. 243, 244.
1105 – 1112. Iambic trimeter.
1113, 1114. Iambic dimeter and Ithyphallic: —

⏑̄ ⏑́ ⏑ – ⏑̄ ⏑́ ⏑ – || ⏑́ ⏑ ⏑̈ ⏑ ⏑́ ⏑̄

1115 – 1130. Trochaic tetrameter catalectic. M. p. 68 (d).
1131 – 1153. Iambic trimeter.
1154. ⏑ ⏑́ ⏑ – ⏑̄ | ⏑ ⏑́ ⏑ – ⏑ – M. p. 78 (3).
1155. – ⏑́ ⏑ – ⏑̄ | ⏑ ⏑́ ⏑ – ⏑ – *Ib.*
1156. – ⏑́ ⏑ – – ⏑́ ⏑ – ⏑ ⏑́ ⏑ – Iambic trimeter.
1157. – ⏑́ ⏑ – – ⏑́ ⏑ – ⏑ ⏑́ ⏑ – " "
1158. ⏑̄ ⏑ ⏑ ⏑́ ⏑ ⏑ ⏑́ M. p. 84 (3).
1159. ⏑́ ⏑ ⏑ ⏑́ ⏑ ⏑ ⏑́ *Ib.*
1160. – ⏑́ – ⏑̄ – ⏑́ – Anapæstic.
1161, 1162. ⏑ ⏑̈ ⏑ – – – ⏑́ ⏑ – – – ⏑́ ⏑ – Iambic trimeter.
1163. – ⏑̈ – ⏑ ⏑ – | – ⏑̈ – ⏑ ⏑ – Doch. dim. M. p. 117, 6.
1164. – ⏑̈ – ⏑ ⏑ – | – ⏑̈ – ⏑ ⏑ – " " *Ib.*
1165. – ⏑̈ – ⏑́ – ⏑́ – ⏑́ Anapæstic dimeter.
1166. ⏑́ ⏑ ⏑ ⏑́ ⏑ ⏑ M. p. 83 (2).
1167. ⏑ ⏑ ⏑́ ⏑ ⏑ ⏑́ M. p. 99 (2), (a).
1168. ⏑́ ⏑ ⏑ ⏑́ ⏑ ⏑ M. p. 83 (2).
1169. ⏑ ⏑̈ ⏑ – – ⏑ ⏑́ ⏑̄ M. p. 75 (b).

Digitized by Google

1171 – 1205. Iambic trimeter.

1206. ⏑ ⏑ ⊥ ⊥ | ⏑ ⏑ ⏓ Dimeter Ionicus a minore catal. M. p. 150.

1207. –, ⊥ ⏑ – | ⊥ ⏑ – Cretic dimeter with anacrusis.

1208. –, ⊥ ⏑ – | ⊥ ⏑ – " "

1209. –, ⊥ ⏑ – | ⊥ ⏑ – " "

1210. – ⊥ ⏑ – Iambic dipody.

1211. – ⊥ ⏑ – ⏑ ⊥ ⏑ – || ⊥ ⏑ – ⊥ ⏑ – Iambic dimeter and Cretic dimeter. M. p. 111 (2).

1212. ⏓ ⊥ ⏑ – ⏓ ⊥ ⏑ – || ⊥ ⏑ ⊥ ⏑ ⊥ ⏓ Iambic dimeter and Ithyphallic. M. p. 69 (3).

1214 – 1302. Iambic trimeter.

Chorus.

Strophe, 1303 – 1310 = Antistrophe, 1311 – 1320.

1. Iambic trimeter.
2. Text doubtful.
3. ⏓ ⊥ ⏑ – ⏓ ⊥ ⏑ – Iambic dimeter.
4. ⏓ ⊥ ⏑ – ⏓ ⊥ ⏑ – " "
5. ⏓ ⊥ ⏑ – ⏓ ⊥ ⏑ – " "
6. ⊥ ⏑ – ⏑ ⊥ ⏑ – Trochaic dim. catal. M. p. 65 (b).
7. ⊥ ⏑ – ⏓ || ⊥ ⏑ –, ⊥ ⏑ – Trochaic dipody and Cretic dimeter (last two syllables in the Strophe wanting).
8. Iambic tetrameter cat. (first syllable in the Strophe wanting).

1322 – 1344. Iambic trimeter.

Chorus.

Strophe, 1345 – 1350 = Antistrophe, 1391 – 1396.

Verses 1, 3, and 5 are Iambic trimeters.

Verses 2, 4, and 6 are Dactylic dimeters with the anacrusis:

⏓, ⊥ ⏑ ⏑ ⊥ – M. p. 83.

Digitized by Google

1351 – 1384. Iambic tetrameter catalectic.
1386 – 1390. Iambic system.
1391 – 1396. Antistrophe to 1345 – 1350.
1397 – 1445. Iambic tetrameter catalectic.
1446 – 1452. Iambic system.
1453 – 1509. Iambic trimeter.
1510. Anapæstic tetrameter catalectic.

THE END.

Digitized by Google

XENOPHON'S MEMORABILIA.

With Introduction and notes by Professor SAMUEL ROSS WINANS, College of New Jersey. 16mo, 289 pages. $1.20.

The text of this edition follows in the main that of Breitenbach (Berlin, 1878), and every effort has been made to give the results of recent scholarship. The text is separated into convenient divisions by English summaries, which take the place of the customary argument prefixed to the chapters, and put a logical analysis of the text where it cannot escape the attention of the student. The notes are designedly compact, yet are believed to contain all that is practically useful to the student. The references to Goodwin's Grammar, his Moods and Tenses, to Hadley's Grammar, and occasionally to others have been made very full, especially on the earlier portions of the text. The editor has also endeavored to supply brief sketches of every thing of biographical, historical, or philosophical interest.

"It supplies a want long felt, and I have no doubt will be largely used, as it deserves. The introduction of the summaries into the text adds greatly to its value, while the notes are succinct, with good references and apt illustrations." — *Prof. A. C. Merriam, Columbia College, New York.*

"The notes are excellent, the paragraphing of the text is a great and valuable help to students, and the book itself is a model of neatness. It is one of the few unexceptionably well edited school-books in my library. I shall use it in my classes exclusively when we read the 'Memorabilia.'" — *Prof. C. M. Moss, Wesleyan University, Illinois.*

"I have used it with my Freshman Class during the past year with much satisfaction. I particularly approve of the subdivisions of the chapters and the head-notes to each of them, and have found the explanatory notes and grammatical references to be of great benefit to the pupils." — *Prof. H. Whitehorne, Union College, Schenectady, N. Y.*

"Winans's 'Memorabilia' has met the needs of our students excellently well. The page is neat, the notes happy; translations are sparse and discreet, and the general references accurate and suggestive. We shall certainly continue its use." — *Prof. Jas. A. Towle, Ripon College, Wisconsin.*

XENOPHON'S SYMPOSIUM.

Edited, with notes, by Professor S. R. WINANS. 18mo, cloth, 96 pages. 50 cts.

The "Symposium," according to its original design, makes a delightful afterpiece to the "Memorabilia." In itself it has great value. As a source of information on Attic morals and manners its value is not easily overestimated; and its lively conversational style enables the student to appreciate Greek idiom and enjoy the spirit of the language.

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

Digitized by Google

SELECTIONS FROM LUCIAN.

With Introductions and Notes by CHARLES R. WILLIAMS, A.M., Professor of the Greek Language and Literature in Lake Forest University. 16mo. 340 pages. $1.40.

The general Introduction has been made long and full, from a belief that the student's interest and enthusiasm in an author are quickened by a knowledge of his personal and literary history, and by an acquaintance with the conditions under which he wrote and the purpose of his writings. The special Introductions to the several selections will, it is hoped, be found useful in stimulating the curiosity of the student and in putting him in sympathy with the surroundings and object of the piece. The Notes have intentionally been made ample, as it is thought that Lucian will be used especially for rapid reading; and there are frequent references to the standard grammars. Attention is constantly called to peculiar Lucianic constructions and words, and to other later usages. Historical, archæological, philosophical, and mythological questions are succinctly discussed, with references to the original authorities or to modern treatises.

His modern tone, his felicitous style, his strong common sense, and his abounding humor make Lucian delightful reading; and it is hoped that this edition may help to make his writings more widely used in our colleges than has hitherto been the case.

"These Dialogues of Lucian are just the thing for rapid reading or for reading at sight. Lucian is so alert, so keen, and withal so modern in feeling and temper, that the student is driven to read on and on, just to see how the witty debate will end. I am glad to see that Professor Williams has furnished an edition which will fully meet the demands of the class-room." —*Prof. J. E. Goodrich, University of Vermont.*

"A convenient edition of Lucian has long been needed. The want has now been met by Professor Williams's industry and scholarship, and I have no doubt that the book will be duly appreciated. The editor has collected in his introduction all that is most essential for the student to know respecting the author of the dialogues and respecting the dialogues themselves; while the notes show a most judicious choice between the extremes of too great fulness and barrenness of illustration. The typography and external appearance are unexceptionable." — *Prof. Henry M. Baird, University of the City of New York.*

"The book is very well edited, and admirably gotten up as are all of your recent publications. It fills a gap, certainly, in the list of serviceable text-books, and I hope to put it to a practical test before long." — *Prof. B. Perrin, Western Reserve College, Ohio.*

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

Digitized by Google

CICERO DE SENECTUTE AND DE AMICITIA.

M. Tulli Ciceronis Cato Maior de Senectute and Laelius de Amicitia. With Introduction and Notes by JAMES S. REID, M.A., Fellow of Gonville and Caius College, Cambridge. American Edition, revised by FRANCIS W. KELSEY, Professor of Latin in Lake Forest University. 16mo. 279 pages. $1.20. Either part separately, 75 cts.

The present volume was prepared with the design of presenting to American students, in a form best adapted to their use, the results of Mr. Reid's thorough and accurate work. The Introductions have been recast with some enlargement, and the analyses of the subject-matter have been entirely remodelled. The Notes have been in some instances reduced, in others amplified, — especially by the addition of references to the standard treatises on grammar, history, and philosophy. The aim throughout has been not simply to give aid on difficult points, but to call attention to the finer usages of the Latin, and to add also whatever explanation seemed necessary to a clear understanding of the subject.

"It is certainly the best edition of these works of Cicero with which I am acquainted. I have used the edition by Reid and consider it a work of high merit. Professor Kelsey's revision seems to me to retain all the desirable features of the original edition, while much has been added which is of especial value to the American student. The book is pleasing to the eye and evidently well made." — *Prof. J. H. Chamberlin, Marietta College, Ohio.*

"It is a handsome piece of work in every respect, and will, I doubt not, meet with a cordial reception. The text is far better than that of any other edition, and the notes are very clear and scholarly. I know of nothing better for our use here." — *Prof. A. G. Hopkins, Hamilton College, New York.*

"The original works of Mr. Reid I have used with much pleasure, and I am satisfied that this edition by Professor Kelsey will meet a real want. I shall recommend the work to my class next term when we read Cicero." — *Prof. W. C. Poland, Brown University, R. I.*

"The work is certainly very scholarly, and I doubt if a better commentary on it could be prepared." — *Prof. Frank Smalley, Syracuse University, New York.*

"I think it in every respect preferable to all hitherto published, and shall introduce it as soon as practicable." — *Prof. R. W. Swan, Iowa College, Iowa.*

"When we read Cicero, I shall certainly choose this edition in preference to any I have seen." — *Prof. W. J. Gold, Racine College, Wisconsin.*

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

Digitized by Google

SELECTIONS FROM GREEK HISTORIANS,

BASED UPON FELTON'S SELECTIONS.

With notes by O. M. Fernald, Professor of Greek in Williams College

With three Maps.

Third Edition, revised. 12mo, 412 pages. $1.50.

This book includes extracts from DIODORUS SICULUS, Book IV (The Muses, Hercules, Orpheus, the Argonauts, &c., &c.); HERODOTUS, Books VI., VII., VIII., and IX. (Capture of Miletos, Expeditions of Mardonios, Datis and Artaphernes, Succession of Xerxes, Battles of Marathon, Thermopylai, Salamis, Plataia, and Mykale, &c., &c.); THUCYDIDES, Books I., II., VI., VII., and VIII. (Growth of the Athenian Empire, Funeral Oration by Perikles, Defence of Perikles, the Sicilian Expedition, &c., &c.); XENOPHON, Hellen. Books I., II. (Return of Alkibiades, Battle of Aigospotamoi, &c., &c.).

"I examined it at once and was so much pleased with it, that I recommended it to the Freshman Class in Brown University. They are now using it with profit in their daily work." — *Prof. Albert Harkness, Brown University, Providence.*

"I am glad you have published a new edition of Felton's Selections. This book has been used by me for more than ten years with great satisfaction. The references and notes of Professor Fernald add greatly to its value, and will make it still more deservedly popular than before." — *Prof. Jacob Cooper, Rutgers College, New Brunswick, N. J.*

"I am using Fernald's Selections from Greek Historians with a class this term, and regard it as a most excellent text-book, its notes being always careful and accurate, and not so full or numerous as to make the students' work too easy." — *Prof. H. Z. McLain, Wabash College, Crawfordsville, Ind.*

"It is by far the best selection I have seen, and should, I think, be extensively used. I shall use it with some class during the coming year." — *Prof. E. Alexander, Tennessee University, Knoxville, Tenn.*

"Such a book is especially needed to follow Xenophon's Anabasis. The excellence of the notes lies in just enough judicious help, with frequent reference to the Grammars and to the best authorities on interpretation and Greek literature. A student who will patiently study this book, guided by the helpful directions in the notes, will gain an extensive and accurate knowledge of history." — *Prof. J. F Griggs, Western University, Pittsburg, Penn.*

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google